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**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



"Figure 3" in Jack Rosenthal's report in this issue on his discovery of two different frame designs of the 5c Columbian.



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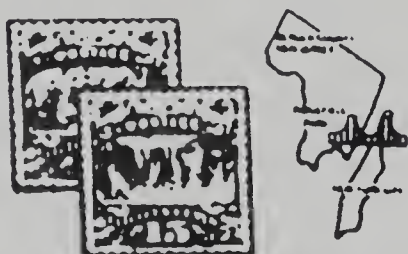
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Robert Savage, American Bank Note Co. Engraver

by Dr. GLENN JACKSON

AMONG the late 19th and early 20th century U.S. engravers whose names surface frequently but about whom little has been written is Robert Savage. The most recent reference to him and his work appeared in a July 10, 1987 press release from the American Bank Note Co. about its 1988 "American Bank Note Company Archive Series" of engraved vignette reproductions. That concern offered as a free gift with each new subscription or renewal a reproduction of a 1000 Korun Republic of Czechoslovakia note with the vignette "Woman with Globe" engraved in 1917 by Savage while he was in its employ.

The only substantial biographical information about this engraver to appear in the philatelic/syngraphic press is found in Les Schriber's *Encyclopedia of Designs, Designers, Engravers, Artists of United States Postage Stamps 1847-1900*, an undated booklet reprint of articles that originally appeared in *The American Philatelist* under the editorship of the late James Chemi. According to this biography, Savage was born Oct. 10, 1868 in an unspecified country and brought to the U.S. by his parents when he was one year old. The family settled in New York and the young man evidently entered the bank note trade at an early age, since in 1885 he was working for the firm of Baldwin and Gleason. He joined American Bank Note Feb. 20, 1891 as a steel engraver and remained with them for 52 years. Almost half of that time he was Superintendent of the Picture Engraving Department. In the fall of 1942, he became ill in New York after completing an engraving of Generalissimo Chiang Kai-shek and returned to his winter home in Gainesville, Fla. He died in an Orlando hospital on July 23, 1943.

Schriber added this note to the above details: "Rumor has it that all the proofs of work executed by him, and in his possession, were turned back to the American Bank Note Company." Well, not quite, for we shall show some herein that are currently in collector hands.

Before describing them, it is useful to glean more information about Robert Savage from the biography of a fellow engraver, Marcus Baldwin, by Thomas F. Morris, Jr. and published in our JOURNALS in the 1950s, specifically nos. 38 and 46, April 1953 and October 1955 respectively. Baldwin was associated with Savage, first as an employer and later as a fellow employee. Marcus W. Baldwin and Thomas J. Gleason founded the security printing firm of Baldwin and Gleason in 1880. By 1891, it was employing about 25 employees. It was one of the first establishments to develop the method of printing on celluloid from intaglio engraved steel plates, a method by which the plates had to be placed under high hydraulic pressure and heat. On the list of men who began their engraving careers with Baldwin and Gleason was Robert Savage, "the well-known portrait and vignette engraver," in Morris' words.

Morris went on to write that Savage never forgot this early association with Baldwin. "During the years that intervened, Robert Savage held great reverence and respect for his former employer, and urged him about the time of his retirement from the Bureau [of Engraving and Printing] to come to New York and join his group at the American Bank Note Co. This he did, and the remaining years of his business life were his happiest, surrounded as he was by artists of great ability."

Baldwin retired from BEP in 1920. At the time Savage was Superintendent of the Picture Engraving Department of ABNCo. and "considered the dean of the profession, and his portrait and picture work was recognized throughout the world as the finest examples of the art of steel engraving," according to Tom Morris. On July 1, 1920, Savage wrote to Baldwin and asked him to come to American, which he did on May 4, 1921. Then Savage contacted another

famous Bureau engraver, George F.C. Smillie, recently retired from government service, and induced him to join American in 1922.

New York.
Nov. 8 - 1902.

Mr. Baldwin

Dear Sir - Mr. Skinner
engraved the following
denominations of the
Columbian Stamps -
($\$1 - \$4 - \$5 - \$8 - \$15 - 50 - \$2^{00}.$)
And part of the $\$2 - \& \$5^{00}.$
Mr. Jones doing part of same.
Mr. Jones engraved
($\$30 - \text{and } \4^{00})
And I engraved -
($\$3 - \$6 - \$10 - \$1^{00} - \$3^{00}.$)
Or to be more concise -
Chas. Skinner - 1 - 4 - 5 - 8 - 15 - 50 - 200.
Alf. Jones - 30 - 400 -
Jones & Skinner - 2 - 500 -
Savage - 3 - 6 - 10 - 100 - 300 -

If you have catalogues
of the exhibition would
you kindly send me
one or two, in case I
do not attend.

Yours very truly
Robert Savage.

Memo from Robert Savage to Marcus Baldwin detailing the engravers of the Columbian stamps. The text is reprinted herein.



Jugoslavia types A1 and A2 done by Savage, and called by other engravers one of the best jobs of portrait engraving ever. Die and plate proofs respectively.

Other references to Savage in Baldwin's biography show the Superintendent assigning specific tasks. For example, an entry in Baldwin's diary for June 23, 1922 reads: "Mr. Treadwell came to me and told me he wished that I take up a vignette for a Bulgarian note which Mr. Savage had just started to trace—a shepherd with some sheep. Mr. Savage brought the die to me with the ground laid. I had seen and admired the drawing by a native artist but did not expect to engrave it. Mr. Savage is to engrave a portrait and so this is to come to me. Trust I may be able to do it well and have his blessing and direction in a way that shall bring credit to the master."

Robert Savage was not a prolific diarist as Baldwin was, or at least we know of no personal record of his life and work. Therefore, we have to piece together a record from empirical evidence. For example, shown here is a note he addressed to Baldwin from New York on Nov. 8, 1902, evidently in reply to a query about the engravers of the Columbian stamps. It reads:

"Mr. Skinner engraved the following denominations of the Columbian stamps—(1c-4c-5c-8c-15c-50c-\$2.00) and part of the 2c & \$5.00. Mr. Jones doing part of the same. Mr. Jones engraved (30c and \$4.00) and I engraved (3c-6c-10c-\$1.00-\$3.00). Or to be more concise—Chas. Skinner 1-4-5-8-15-50-2.00; Alf Jones 30-4.00; Jones & Skinner 2-5.00; Savage 3-6-10-1.00-3.00. If you have catalogues of the exhibition would you kindly send me one or two, in case I do not attend."

Partial List of Stamps Engraved by Robert Savage (portraits and/or vignettes)

United States—types A73, A76, A78, A82, A84.

Canada—types A36, A43, A53.

Proposed MacDonald-Cartier issue of 1914, essays E1, E2, E4, E7 according to *The Essays & Proofs of British North America*, by Minuse & Pratt.

The "Progress" or "man at the wheel" vignette engraved by Savage (see *Journal* 141, Winter 1979) was used in modified form on Canada's special delivery stamp Scott E6 of 1935 as well as Serbian National Bank Note, Pick 21; an essay Romanian note of 15 November 1912; a United States Plywood Corp. stock certificate; and on a souvenir card issued for the CAPEX '78 exhibition catalog.

Jugoslavia—types A1, A2.



“**Woman with Globe**” vignette engraved by Savage for American Bank Note in 1917. It was utilized for a 1919 Republic of Czechoslovakia 1000 Korun note, Pick N13, and later repeated on a 1932 version shown here in proof form without tint under the counter and serial/series numbers, Pick P25. The vignette itself appears on the “Allegories of Finance” sheet in the 1987 American Bank Note Archive Series. A reproduction of this proof note was given with each order for the 1988 Archive Series.



Sale of Savage Archives to Philatelists

On Nov. 10, 1965, a law firm in Orlando, Florida contacted a well-known St. Petersburg philatelist for help in appraising certain assets in the estate of a man who had died June 26, 1965. That man was a nephew of Robert Savage. The attorney wrote that at the time of his death he had in his possession “certain bank note drawings and other drawings of what appear to be stamp issue sketches*...A friend of...had at one time seen the originals bound in a book and while these were not bound at the time they were found, they look as if they had at one time been in some sort of binder.”

The St. Petersburg philatelist evidently referred the attorney to Dr. Julian Blanchard and on Jan. 6, 1966, he made arrangements with Dr. Blanchard to appraise the material. The appraisal included the inventory on pages 157–158 herein.

With this inventory, Dr. Blanchard offered to find interested buyers. Meanwhile, in April of 1967 Dr. Blanchard died, and various members of EPS came into possession of his records. One of them, acting for himself and an associate, on Oct. 3, 1967 offered \$2000 for the entire lot, or \$1100 for the 62 stamp proofs in Group A, or \$850 for the vignettes in Groups B, C, D, and E. He also offered to buy any one of the five groups or individual proofs if the material was not available as one lot.

A reply from the estate attorney dated Nov. 22, 1967 acknowledged receipt of the above offer and revealed that a trust under will for benefit of minor heirs had been set up and that the guardian had been informed of the offer. According to a letter of Dec. 27, 1967, the guardian accepted the offer of \$2000 cash for the entire lot. Since the purchasers were located in the Northeast and the lot was in Florida, arrangements were made for delivery through a bank in Camden, New Jersey on Feb. 21, 1968.

This rather lengthy scenario is recounted here to a) refute the statement that all of Savage’s proofs were returned to ABNCo., and b) to exemplify the often tedious process by which such essay/proof material reaches collector hands. However, we do not have a breakdown of the appraisal inventory, so cannot give a check list of the proofs involved or even of the overall body of Savage’s work. Perhaps the publication of this article will elicit additions to the items shown and listed here. Of course, whether all these proofs represent dies on which Savage worked in part or in entirety is also unknown. The possibility exists that they may have been done by others under his supervision, as indicated in the Baldwin diary entry.

* The reference to drawings and sketches is puzzling, since only six drawings as such are listed in the inventory. It may simply be a case of the attorney’s unfamiliarity with such material.

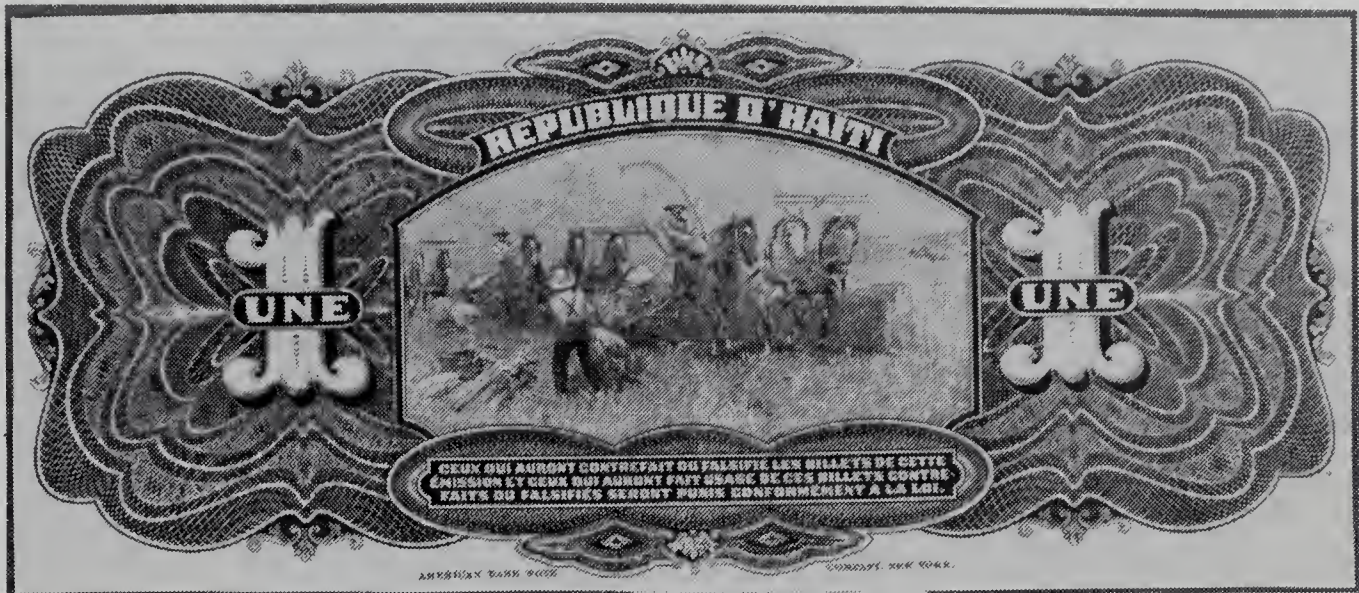


The “Harvesting” vignette by Robert Savage, no. V43861.

Adaptations of the Harvesting Vignette for Paper Money



\$5 Union Bank of Canada utilizes virtually the entire vignette (Pick S1493, 1903–07; S1495, 1912).



\$1 Republic of Haiti, 1914 Pick 131, with a slightly reduced vignette. Its use for this country seems inappropriate!



20 pesos El Banco del Estado de Chihuahua, Mexico, Pick S134 of 1913, shows a considerably reduced vignette, with the team of horses at the extreme left eliminated entirely.

Appraisal of a Lot of Proof Engravings [by Robert Savage]
Estate of — — —
For — — —, Executor

		No.	Ave.	
		Items	Val.	Total
Group A.	Stamps			
	1. Canada	6	25.00	150.00
	2. Newfoundland	5	25.00	125.00
	3. United States	1	20.00	20.00
	4. Foreign, misc.	50	4.00	200.00
		62		495.00

Group B. Bank Notes

1. Canada, unfinished	3	1-	
		5.00	45.00
2. Unknown, unfinished	3	5.00	15.00
3. Foreign, backs only	2	3.00	6.00
	8		66.00

Group C. Portraits

1. Latin America, with names, use unknown	17	1.00	17.00
2. Latin America, identified on notes	5	1.50	7.50
3. Mostly U.S., with names, use unknown	20	1.00	20.00
4. British Royalty	5	1.50	7.50
5. China, Italy, with names, use unknown	2	1.00	2.00
6. Relating to Canada banks and notes	19	1.50	28.50
7. Misc., without names, use unknown	20	.50	10.00
	88		92.50

Group D. Vignettes

1. Known use on notes	5	2.00	10.00
2. Relating to Canada, use unknown	7	1.00	7.00
3. U.S., with titles, use unknown	30	1.00	30.00
4. U.S., no titles, use unknown	60	1.00	60.00
5. Foreign, with titles, use unknown	18	1.00	18.00
6. Foreign, no titles, use unknown	26	1.00	26.00
	146		151.00

Group E. Miscellaneous

1. Souvenir Engravings	5	.50	2.50
2. Original Drawing, no title or author	1	.50	.50
3. Street Railway Ticket	1	.50	.50
	7		3.50

Summary

Group A	62	495.00
Group B	8	66.00
Group C	88	92.50
Group D	146	151.00
Group E	7	3.50
Total	311	808.00



Photocopy (hopefully more than a blob) of the irregular block of Lowenberg essays.

Lowenberg U.S. Essays Se-Tenant With French Design

by BARBARA R. MUELLER

CURRENTLY being offered through the Jacques Schiff auction firm is a most unusual se-tenant piece of Lowenberg (or goldbeater's skin or decalcomania) essays. Because of their fragile, transparent nature, we are able to show only a blurred photocopy. However, the irregular block can be described thus: a complete vertical strip of four of Brazer's type 85E-E, to the left of which is a segment of another vertical strip of three, same design, showing only the numeral 3 and "S"; to the right of these is a vertical strip of four with an additional "stamp" attached to the right of the bottom stamp, all of which consist of the French type A3 Emperor Napoleon design of 1853-71, in the 1c denomination.



Block of four of the essay design Brazer 85E-E used in the bi-country block of essays.

These French designs look very much like the real things, which were typographed (letterpress). They are not mere imitations from, for instance, a woodcut. They may have been derived by means of a lithograph transfer process utilizing a genuine French stamp. Certainly no private American printers could have had access to any original plates or dies.

In searching the files of the JOURNAL for possible information on this, I found in the April 1946 issue, no. 10, on page 115 a description of displays at "Essay-Proof Society Night at the Collectors Club," Feb. 20, 1946. Shown by Winthrop S. Boggs were "some sheets in various colors essayed by Henry Lowenberg showing the 3c 1861 design se-tenant with the 20c Napoleon of France design. Lowenberg at that time was evidently trying to secure a contract or sell his patent to the French Government."

Note that the 20c denomination was specified, not the 1c as shown here, and the actual 3c 1861 design, not a sample or essayed design. Perhaps samples were made up in a number of different denominations of the French design and in designs of U.S. counterparts. Note, too, that the size of the sheets was not specified. The puzzling question is: Why were they printed se-tenant?

To clarify and put this matter into perspective for those not familiar with the Lowenberg patent and essays, it is wise to summarize existing knowledge. Henry Lowenberg was an inventor during the 1860s period when the U.S. government was searching for ways to prevent the reuse, or perceived reuse, of postage stamps, a search which culminated in the issuance of the grilled stamps. Brazer listed a wide variety of security systems and designs in his catalog section on "experimental" essays and proofs of 1867. Among these suggestions were stamps to be printed decalcomania-style according to Lowenberg's scheme. ("Decals" as we know them today are designs transferred from specially treated paper to glass, metal or other surfaces. The paper is soaked in water until the design printed on a transparency floats off and it is then affixed to the chosen surface and smoothed down for adhesion.) In the 1860s similar processes

were employed using what was called goldbeater's skin at the time (referring to the similarity to gold leaf).

According to *Fundamentals of Philately*, goldbeater's skin paper is "tough paper rendered transparent by saturation with resin or collodium. When this type of paper is used, the printing is usually done in reverse on the back so that the design shows through the transparent paper. After they are affixed to a document, it is virtually impossible to remove these stamps without destroying the design." Prussia in 1866 used this method for Scott nos. 21 and 22, described as "typographed in reverse on paper resembling goldbeater's skin."

Although the Lowenberg patent essays and proofs are usually classified according to the inventor's name, those listed in Brazer were actually printed by the National Bank Note Co. using his process. In addition to the unaccepted design shown here, National used the April 1864 patent to create essays that were actually proofs of the regular 1861 stamp issues printed on the back of goldbeater's skin paper.

The emergence of the irregular block being offered by Schiff shows once more that the last word on U.S. essays and proofs of the 19th century has not been written.

Reference

Fundamentals of Philately, L.N. & M. Williams. Published by the American Philatelic Society, 1971.



Postally Used U.S. 1869 Plate Proof

U.S. proofs of any kind are rarely seen used as postage; of course, they are not and never were valid for postage; such usage is almost certainly of philatelic origin. In the 19th century there were many resourceful dealers who were not above manufacturing a few delicacies to supplement their meager supply of new issues. Moreover, proofs were regarded as mere substitutes for the real thing at that time. So perhaps the 10c 1869 India plate proof 116P3 shown here came out of that philatelic milieu. It was offered in the Aug. 11, 1987 John W. Kaufmann, Inc. auction in Washington, D.C. as lot 167. Described as having "small faults" (perhaps the reason for using it up as postage), it is tied to a piece by a 19th century style New York "D" double oval cancel.

A Columbian Issue Discovery

by JACK ROSENTHAL

A discovery involving the 5-cent design of the Columbian Exposition issue of 1893, announced in the *Linn's Stamp News* edition of April 7, 1986, has been the object of much interest and comment. The editor of THE ESSAY-PROOF JOURNAL and the author have agreed that the discovery is of sufficient importance that it properly should be recorded in greater detail than is the style appropriate for the popular stamp press. The discovery has been recognized by its inclusion in the 1988 *Scott's Specialized Catalogue of United States Stamps*.

AT THE risk of rocking some boats in the philatelic world,* a careful study of the essays, proofs and the 5-cent stamp of the Columbian series of 1893 has revealed that these items are found with two different frame designs. This is the case with the 5-cent value only. In the other 15 Columbian values, the proofs conform to the issued stamps. These differences clearly demonstrate that a number of 5-cent items which had been categorized as proofs under accepted definitions, are, in fact, essays.

For the purposes of this exercise, let us accept the definition of an essay as being an impression of any design for a stamp, complete or incomplete, with elements not identical with the finished stamp. A proof is an impression from an approved die or plate, having a design exactly like the finished stamp.

Figure 1 is an enlargement of the design of the issued 5-cent stamp. In the area centered at the bottom of the frame, below the label "Columbus Soliciting Aid of Isabella," a gridwork two boxes high is formed by three horizontal lines and a series of short vertical lines. **Figure 2** is a view of that area under greater magnification.

Figure 3 is an enlargement of the design found in what traditionally has been accepted as a Large Die Proof, an impression in the issue color on India paper die sunk on card (Scott 234P1). **Figure 4** is a more highly magnified photo of the corresponding portion of the design, showing a gridwork three boxes high, formed by four horizontal lines and short vertical lines.

Separating the catalogued 5-cent Columbian items into the two types produces these groupings:

TYPE I—THREE GRID BOXES HIGH

Scott #	Item	Form
234TCP1	Trial Color Proof	India Die Sunk on Card
234TCP2	Trial Color Proof	Die Sunk and Printed Directly on Card
234P1	Large Die Proof	India Die Sunk on Card
234P2	Small Die Proof	White Wove from "Roosevelt" albums of 1903
234P2a	Small Die Proof	Yellowish Wove Panama-Pacific "Southgate," 1915

All of the above Type I items were produced from American Bank Note Company Die C-265. On the first three items, the company name and die number appear 5 and 10 millimeters respectively below the bottom edge of the design, as shown in **Figure 5**.** A visible characteristic

* The "Nina," the "Pinta" and the "Santa Maria!"
** The "Roosevelt" and "Southgate" Small Die Proofs do not bear the die number or American Bank Note Company imprint because they were cropped too close to their frames for the imprints to appear.



Figure 1.

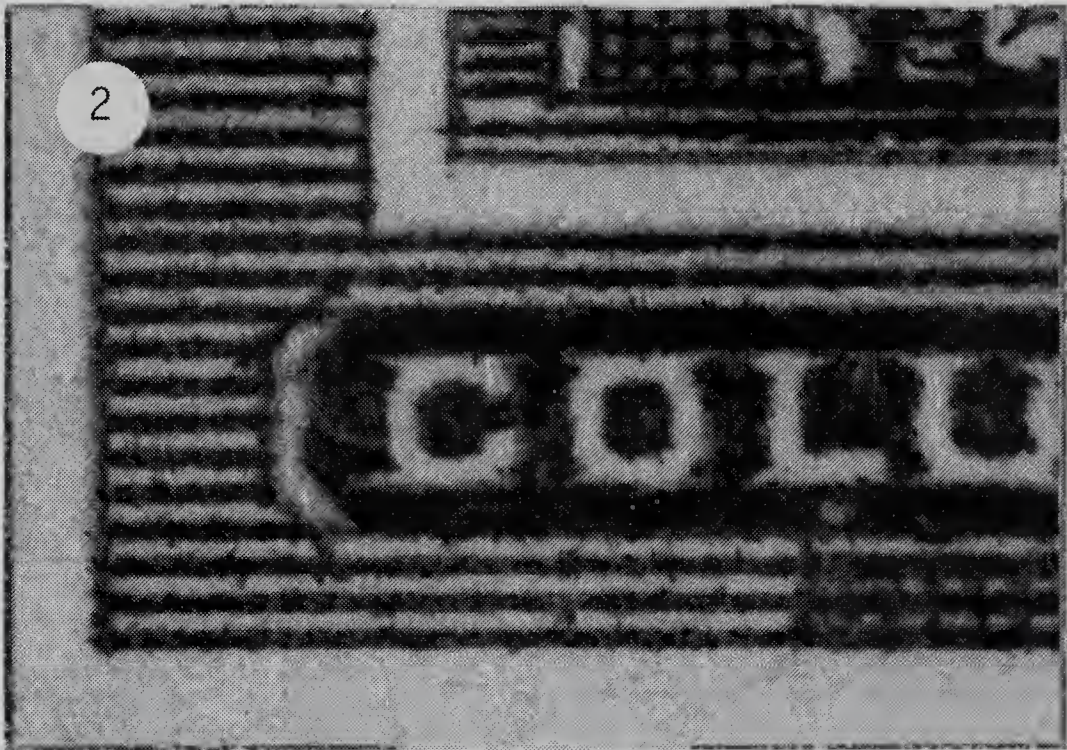


Figure 2.

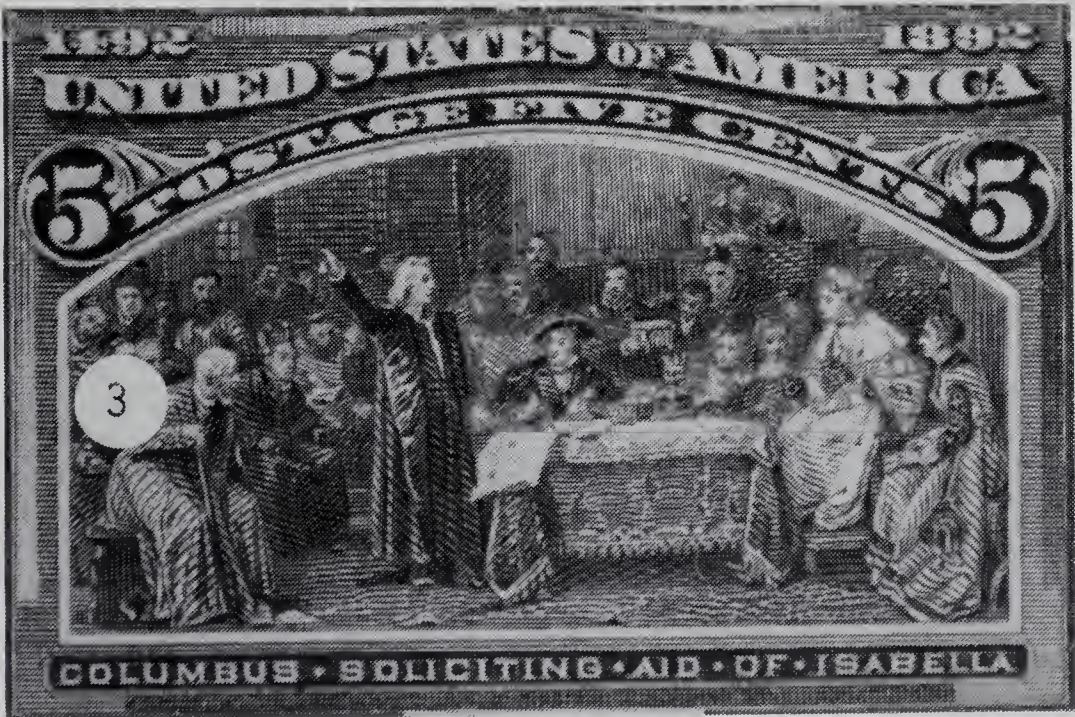


Figure 3.

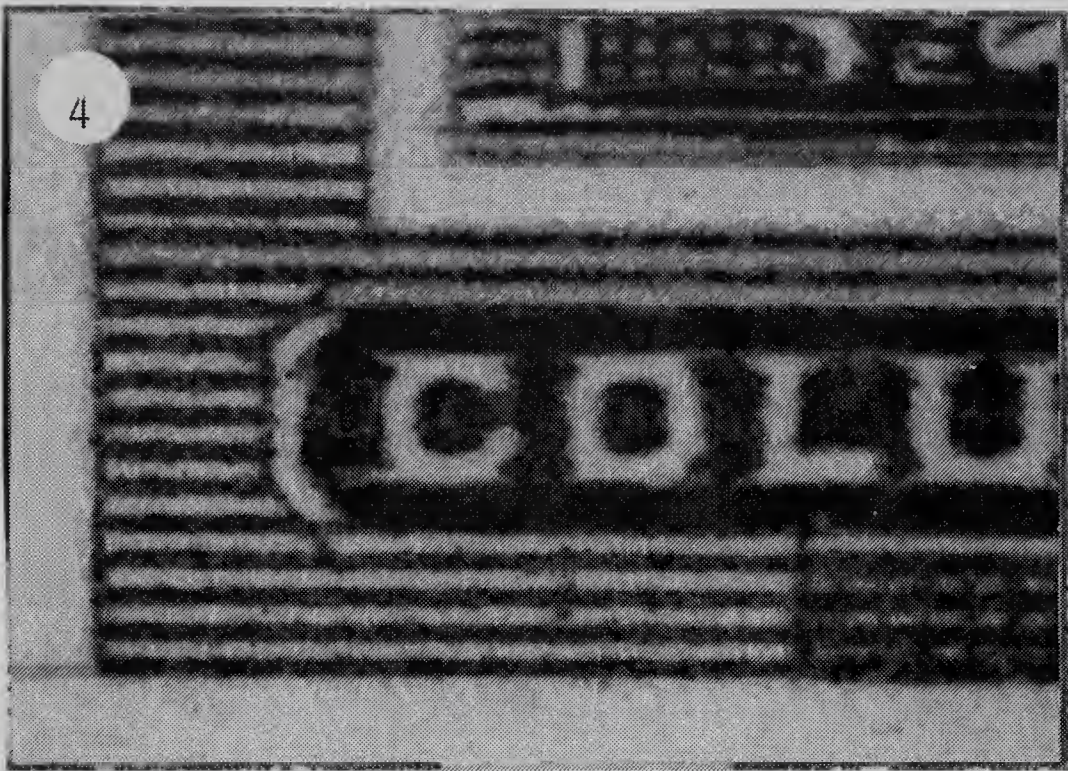


Figure 4.

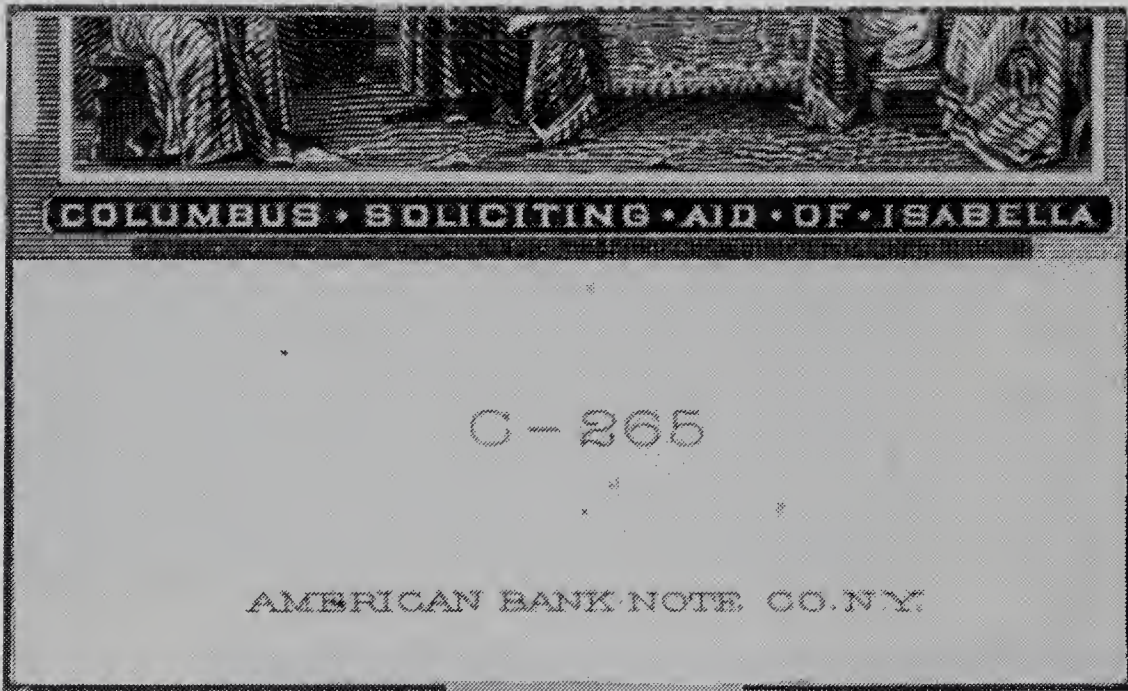


Figure 5.

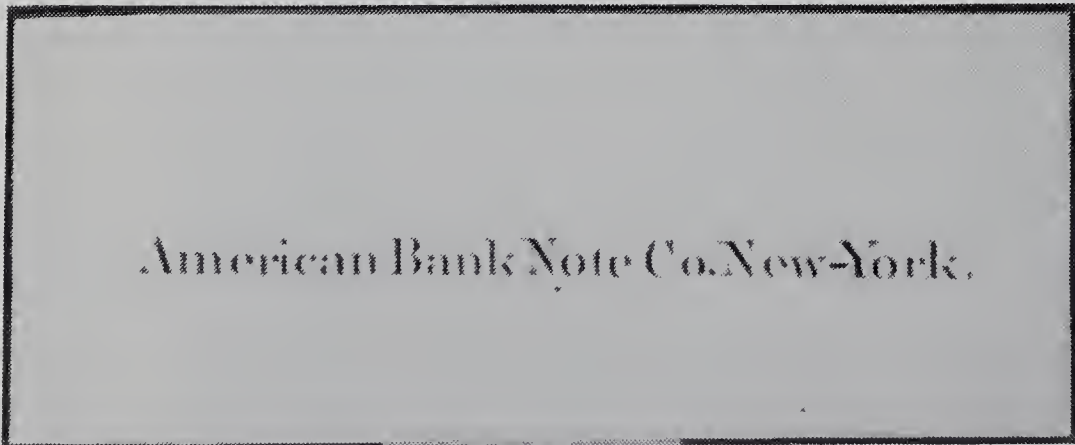


Figure 6.

of this die is faint engraver’s layout lines eight-tenths of a millimeter in length, extending to the right and left of the bottommost horizontal line of the frame. The left extension of it is seen in Figure 4.

All of the items listed as Type I, by definition, are essays, not proofs.
In the next category fall the following:

TYPE II—TWO GRID BOXES HIGH

Scott #	Item	Form
234P1***	Large Die Proof	Directly Printed on Card (not die sunk)
234P1	Large Die Proof	India Die Sunk Card (Hybrids only)
234P3	Plate Proof	India (sometimes with original card backing)
234P4	Plate Proof	Card
234	Issued Stamp	Wove

Neither the directly printed Large Die Proof nor the Hybrids bear the “C-265” Die identification. The Hybrids, of course, were produced from closely cropped India plate proofs laid over another piece of India and block sunk to similar dimensions as the die.

The Large Die Proofs directly printed on card measure 141 by 215 millimeters, an American Bank Note Company imprint appearing approximately 43 millimeters below the bottom edge of the stamp design. The imprint lettering is in a different style from that found on Die C-265, the letter engraver having inserted an inexplicable hyphen between “New” and “York,” as seen in Figure 6.

The items listed as Type II are the only true proofs for this denomination.

Apparently, this 5-cent Columbian discrepancy escaped the scrutiny of such outstanding students of the field as Luff, Brookman, Sloane, Lauzon, Kimble and Brazer. In the more than a year and a half since the original story on this discovery was published in *Linn’s*, not a single previous report of this inconsistency has been brought to light, and it is now 95 years since the Columbian issue appeared.

The author will offer some educated guesses as to how this may have occurred.

One must remember that the “Roosevelt” Small Die Proofs were produced in 1903, and the “Southgate” Small Die Proofs in 1915. Both emanated from the original die C-265 (Type I) 10 and 22 years respectively *after* the issuance of the stamps (Type II). Would the contents of the die storage vault at the Bureau of Engraving and Printing tell us anything? All dies, including those produced by private contractors, become the property of the U.S. government.

His curiosity aroused by a June 1987 note from this author, Edward Felver, who has served as Chief of the Bureau’s Office of Engraving, responded to our request for assistance in tracking down the answer to this philatelic puzzle. Mr. Felver replied, “It (Die C-265) does exist—I drew it from the vault and checked it personally.” Felver provided copies of Postage Stamp Die Record Number 243 (Figure 7) and Stamp History Number 190 (Figure 8) covering the engraving of the 5-cent Columbian Stamp. He described the process:

“There are two ways of making an alteration such as was done with the 5¢ design. (1) A plate finisher can scrape the work out of the die and then punch the back of the die to restore a flat surface. This usually involves a larger area than is actually desired because the scraped area has to be cup-shaped in order to flatten out by punching. The adjacent work is then restored—or repaired—by an engraver. (2) Unwanted lines can be either scraped or cut off of a soft roll. A drypoint line or a scratch can sometimes be burnished off, but an engraved line simply involves too much metal to displace by burnishing. However, even the most expert engraver or

*** Appears only as a footnote in the Scott U.S. “Specialized” Catalogue proof section.

POSTAGE STAMP DIE.			
Number: 243		Size:	
Description: 5¢ Stamp (Columbian)			
Series 1893			
Vig-Columbus Soliciting Aid of Seabilla			
OPERATIONS	DATE	Designer - Alfred Major - Name of Designer furnished by the American Bank Note Company.	TIME
Transferr'g		Engraved by Spinner at Am. Bank Note Co.	
		Lettering engraved by D. Ronaldson at Am. Bank Note Co.	
Cleaning.....			
Engraving...			
	1897	Recd. from P.O. Department July 27.	

Figure 7.

siderographer cannot do this and leave a flat enough surface on the roll for it to be used to make a printing plate. The altered roll has to be hardened, a laydown made on another die, and the surface flattened and burnished. Then a new roll is taken up from the laydown.”

This effectively shoots down a theory that a metallurgically distorted image may have been altered after the bending of a transfer roll. Then Mr. Felver continued:

“If method (1) were used, die C-265 with the four lines would no longer exist. If method (2) were used (and this seems to me to be the most plausible), there would have to be a second die.

“Interestingly, when I checked C-265, I discovered that there are indications of an alteration on the bottom of the stamp. Punch marks show on the back of the die. However, after discussing it with another senior engraver, we determined that either the engraver made a slip or some other sort of damage was repaired. The solid black behind the words ‘soliciting aid’ is rather poorly and crudely chopped and is not consistent with the rest of the black area.”

If two separate dies did exist, and it seems likely that they did, they were used interchangeably and not in chronological sequence. For example, the first three items in the “Type I” table were produced before all of the items listed in the “Type II” table. If these were the only items in the sequence, one might guess that the original die somehow was rendered useless and a second prepared for use through the production of the issued stamp (Type II). This theory is contradicted by the production of the “Roosevelt” and “Southgate” Small Die Proofs (Type I) as late as 1915, and the existence in the BEP vault of only the Type I die.

When the American Bank Note Company turned over its dies to the Post Office Department (at a time that their contract for producing U.S. stamps had expired), perhaps they felt obligated under their contract to return but one die for each denomination, and the second 5-cent die may have been destroyed or disposed of in some other manner.

No. 190

STAMP HISTORY
ENGRAVING DIVISION
BUREAU OF ENGRAVING AND PRINTING

Title..... 5¢ COLUMBIAN COMMEMORATIVE STAMPS Series.. 1893

Order No. Date..... Oral order by.....

Model prepared from: Columbus soliciting Aid of Isabella, after the painting by Brozik, in the Metropolitan Museum of Art in New York City. The details of this design are, first, a white-face imprint of the years "1492" and "1892" in the upper left and right hand corners, respectively; then in white-shaded capitals beneath, in a waved line, the words "United States of America", below which, in a narrow tablet conforming to the curved frame of the picture under it, are the words "Postage, Five Cents." In each of the upper corners are Arabic numerals "5." Underneath this is the scene represented.

Model ordered..... Completed..... Submitted..... No.....

Designers..... Alfred Major (Name of designer furnished by the American Bank Note Company)

Remarks ~~on this engraving~~:..... This die was received from the Post Office Department, July 27, 1897.

Model resubmitted..... Returned..... Approved No record.....

By.....

Designer of approved model.....

Die No. 243..... Size of stamp .88" x 1.35"..... Size of die 2 1/2" x 3"

Die started..... Completed..... Hardened.....

Engravers:	Picture	Ornamental	Letter
	Imprint at bottom reads,	C - 265	
	AMERICAN BANK NOTE CO. N.Y.		
	C. Skinner (American Bank Note Company)	D. Ronaldson	

Note: Names of engraver furnished by the American Bank Note Company, N. Y.

Die proof submitted..... Approved No record..... By.....

Two additional die proofs sub..... Ret'd..... Proof Nos.....

Transferred by.....

First plate certified..... Size..... No. subjects..... Flat
Curved

Color of ink Chocolate Brown..... No. of ink..... Paper Size.....

First day sale January 2, 1893.

Plate Nos. issued..... No record of plates in this bureau.

Plates used in printing.....

(over)

Figure 8.

While this discussion admittedly is rather technical, it should not obscure the fact that the design differences reported here are no less visible than the ones that set apart the varieties of the \$1 denomination of the 1894 regular issue (Scott #261 and 261A), or the varieties that are

found in the 1-cent 1851 or the 10-cent 1855 stamps, the latter two designs having been assigned no fewer than 12 separate Scott catalogue numbers.

In conclusion, in having made this discovery, the author can empathize with a diagnostician who isolates a previously unknown disease but is unable to develop a cure.

Jack Rosenthal is a member of the Citizens Stamp Advisory Committee of the U.S. Postal Service and a Trustee of the Philatelic Foundation (and is totally confused by this whole wretched mess!).



Bradbury, Wilkinson Color Samples Offered at Christie's Sale

The Christie's July 7, 1987 London sale included four lots of what were called "Colour Sample Proofs" in the design shown here. The catalog descriptions read:

The following four lots were produced by Bradbury, Wilkinson in a design similar to the Luxembourg 1926 Grand Duchess Charlotte issue. All are on gummed unwatermarked paper (58 × 70mm. approx.), and each is marked in pencil with country name and a value.

Bermuda (5) in olive-green (½d.), in red (2d., additionally marked "Border"), in blue (4d., additionally marked "Iceland Blue"), in emerald (4½d.) and in brown (2/-).

Grenada (5) in brown (½c.), in deep emerald (1c.), in sepia (2c.), in deep violet (5c.) and in reddish purple (12c.).

Montserrat (5) in black (1c.), in grey-black (1c., crossed through in pencil), in green (2c.), in orange-brown (3c., dated "Feb. 11th 1953") and in chestnut (3c., crossed through in pencil).

New Zealand (5) in slate-green (½d., crossed through in pencil), in lake-brown (1½d., crossed through with printing ink), in myrtle-green (2d., crossed through in pencil), in dull vermilion (3d., crossed through in pencil) and in blue (4d., torn at lower right).

Note: These proofs were prepared for the 1953 definitive issue.

Notes from

The Golden Age of Essay/Proof Collecting

The Essay-Proof Society was founded in 1943 and the first JOURNAL appeared in 1944. As is so often the case with philatelic organizations, their first years are the most productive in the initial flush of enthusiasm. People have not yet gotten blasé about their specialty as later generations tend to become.

This truth was brought home recently in a serendipitous manner, as I searched the early years of the JOURNAL for information about the Lowenberg patent essays. I found the key reference I needed in a 6-point-type report of a New York meeting of the Society. Subsequently I began a thorough re-reading of these reports, which were unsigned, but I suspect that because of the thoroughness and accuracy many were written by our past President, Dr. Julian Blanchard. I became enthusiastic about his reports because they chronicle many items forgotten or rarely seen today. One wonders where these items reside now. In the case where one knows the location, it is still useful to read the descriptions because they just may help contemporary collectors in their studies.

Therefore, I plan to reprint these reports from time to time along with appropriate comments, introductions, or notes where needed to place them in the proper context. The very early issues of *EPJ* are scarce and many of our newer members are unfamiliar with them. May they enjoy the recycling of them.

BRM

Essay-Proof Society Night at the Collectors Club

(Reprinted from *Journal* No. 6, April 1945, with added headings.)

On February 7, the Collectors' Club meeting was devoted to the visit of the Essay-Proof Society members and their displays which filled the 20 wall-frames in the meeting room.

President Chester Smeltzer, genial and witty as usual, introduced the exhibitors, of which there was the fortunate number of thirteen!

A large room full of people was kept so interested that in spite of a showing lasting over an hour and a half in length no one left, but all remained keenly interested listeners and spectators.

Luff's Book Illustrated With Proofs!

The opening display was by the one and only Dr. Stephen G. Rich, who showed one of the five copies of the great Luff book, handsomely bound in green crushed Levant leather, printed on vellum paper, and extra illustrated with plate proofs of the various stamps discussed in the book. This was the copy given to his father Jos. S. Rich by John N. Luff at the time of publication. The proofs were also given to the late Jos. S. Rich by Henry Mandel of the American Bank Note Co. This means of illustrating an already handsome volume is a happy example of gilding the lily.

Thomas F. Morris, Jr., showed a fine group of original artists drawings of United States stamps, including the 2c 1890, the \$1.00 1894, of the first Bureau issue, and an essay drawing for the 2c Alaska-Yukon issue.

Dr. J.M. Coopersmith's display of stock dies used by Bank Note engravers for both bank notes and stamps emphasized the 1847 Issue. He pointed out a bank note dated 1832 with the vignette of Washington that was later used for the 1847 issue. He also explained how minor changes were made in the designs so that the manufacturers could identify the particular note or stamp the vignette was used for.

Brazer's 1847 Essays

Dr. Clarence W. Brazer, as usual, showed unusual material, including the unique original models for the U.S. 1847 stamps. He said that the models were prepared under the supervision of James Parsons Major who was the head of the modeling division of Rawdon, Wright, Hatch & Edson at the time. Dr. Brazer also explained the identification of 1847 die and plate proofs so that even when cut down to stamp size they could be distinguished.

S. Altmann showed a comprehensive range of United States proofs, including several of the very rare proofs made for the 1913-15 Panama-Pacific Exposition in San Francisco.

Julian Gros spoke briefly on the 1903 Small Die proofs, and showed a very fine lot of these beautiful items.

The next speaker, Sol Glass of Baltimore, showed a fine lot of U.S. 20th Century Commemorative Die Proofs, many signed as approved by the Postmaster General. Included in his display were the rare die proofs of the 1914 unissued set for the Centenary of Peace Between Great Britain and the United States, and the proposed issue to commemorate the Centenary of the Birth of Samuel F.B. Morse. Mr. Glass concluded his remarks with some reminiscences of the late H.M. Southgate.

Chester Smeltzer modestly called attention to his colorful display of trial color proofs of the U.S. Newspaper and Periodical stamps, in blocks of four.

Foreign Material

Winthrop S. Boggs was the first speaker to discuss foreign proofs, and pointed out some unusual items in proofs, and proofs from the cancelled plates of the stamps of the little known, and less understood, country of Kashmir. Most of the proofs and similar items from this country are exceedingly rare.

John N. Meyer, as usual discussed his favorite topic, Colombia, and showed a fine range of proofs of the 1917 issue, in trial and normal colors. He pointed out that the 5c of 1924 was from a new die but because the color was changed the catalogues do not call attention to the fact of a different die.

Jacob Glaser's display was a colorful showing of trial color proofs of the 1882 Issue of the state of Bolivar, Colombia, showing the various colored papers that were experimented with.

Alfred F. Lichtenstein's grand array of Essays and Proofs of the Cape of Good Hope was ably explained by Dr. S.G. Rich in the absence of Mr. Lichtenstein. There were many outstanding items, chief of which was a die proof in black of a single one penny triangular from which all other square pair dies of all values were derived.

The concluding speaker, Dr. Julian Blanchard, our able exponent of the charms of paper money, pointed out brilliant examples of Bank Note work in his unusual exhibit, and gave many interesting sidelights on the relationship between stamps and paper money.

ALLEGORIES OF FINANCE



Philatelic as well as Numismatic Subjects on ABN Archive Series

The American Bank Note Company, a subsidiary of International Bank Note Company, has finished its 1987 Archive Series. The complete program consisted of 12 intaglio-printed vignette sheets, their corresponding data sheets featuring dates of engraving, engravers' names



ABNCo.'s Richard Roach runs one of the Archive Series master plates through the chopping machine as company representatives Aurelia Chen, product manager; Philip Hurwitz, vice-president and general manager of the Ramapo plant in Suffern, N.Y.; and John Volpe, manager of the engraving division look on.



Calvin W. Aurand, Jr., president of ABNCo. (second from left), displays a master plate from the Archive Series to Keith Wagner, executive Secretary of APS (left); Stephen Taylor, president of ANA (second from right); and Gene Hessler, director of The Essay-Proof Society.

and documents on which the vignettes have appeared, and an acid-free portfolio to protect the limited edition series. The vignettes have been reproduced from the original ABN 19th and 20th century dies.

The first shipment included vignettes and data on four different subjects: The Iron Horse, The First Americans, The Animal Kingdom, and Allegories in Finance. The second shipment depicted Moments in History, Men and the Sea, Building the Economy, and Rural America. The last shipment featured Winged Majesty (eagles), the Price of Freedom, Early Cities and Across Town (trolleys).

The 1987 American Bank Note Company Archive Series printing was limited to 1,145 subscriptions. ABN held a plate destruction ceremony November 12 to insure the limited edition status of the product. It was attended by ANA President Stephen R. Taylor and three APS representatives—Executive Secretary Keith Wagner, *American Philatelist* Editor Bill Welch, and Librarian Virginia Horn.

“We are proceeding with plans to continue this program in 1988,” says Aurelia Chen, product manager for the Archive Series. “The 1988 issue will include many new subjects, as well as the old favorites.”

The “Allegories of Finance” vignette sheet includes two familiar philatelic subjects: “Liberty” as seen on Peru, Scott type A23b, vignette engraved by Charles Skinner, border by George H. Seymour; and an untitled vignette used for a Panama telegraph stamp, vignette engraved by William Adolph and Edwin Gunn, border by William Hartwick Maple, 1919. The unnamed vignette, a female figure holding up a light (electric?), is a concept frequently encountered on security paper.

American Bank Note Continues Series of Hawaiian Note Souvenir Cards

The work of well-known intaglio engravers of the past becomes available to contemporary collectors through the medium of reproductions on private issue souvenir cards from the American Bank Note Co. Drawing on its archives of Republic of Hawaii silver and gold certificates of deposit plates, it is resuming a series of cards begun in 1981 for the American Numismatic Association. It featured a \$5 note in the silver certificate series.

Now, in 1987, it has issued two more. The first, issued for ANA for their 96th annual convention in Atlanta, depicts the \$10 note printed in black with a blue background. The vignette in the center of note, “Lassoing Cattle,” was engraved by Luigi Delnoce. The second, issued for the Second Annual National and World Paper Money Convention/National Silver Dollar Convention in St. Louis, is printed in similar colors. The center portrait was engraved by George W. Hatch. The transportation scenes on either side of the portrait were done by John S. Davis. The far left vignette, entitled “Little Family,” was engraved by Charles Schlecht, while J.A. Rolph incised the vignette at the far right, actually the Rhode Island coat of arms.



American Bank Note Company.

Established 1858

c New York, N.Y.




The Republic of Hawaii, established on July 4, 1894, issued two series of gold and silver certificates of deposit. Their denominations ranged from \$5 to \$100. Featured above is the \$100 Republic of Hawaii silver certificate. An order for 10,000 \$100 silver certificates, to be numbered 001 through 10,000 and bound in 20 blue leather books, 500 certificates each, was placed with American Bank Note Company in 1896.

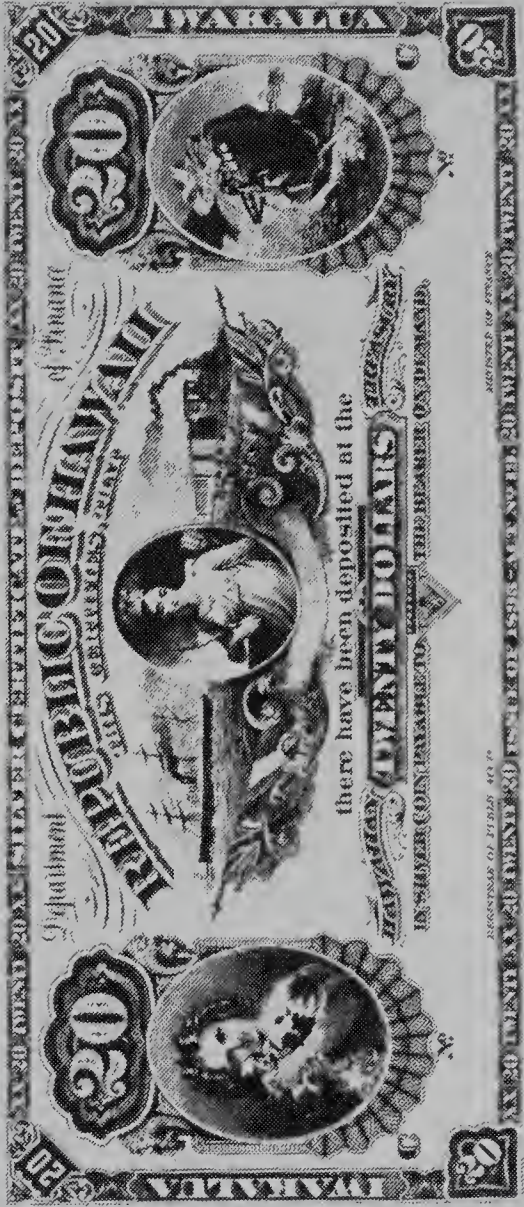
The vignette in the center of the note, "Lassoing Cattle" was engraved by Luigi Deinoce. The artist was James David Smilie.

ANA 96th Anniversary Convention
Atlanta, Georgia, August 26-30, 1987

Five thousand of each of the cards were offered for sale. They may be purchased by mail at a cost of seven dollars each by sending a check made out to the American Bank Note Co. and addressed to ABN Souvenir Card Series, P.O. Box 3, Bowling Green Station, New York, NY 10274. Allow six weeks for mail deliveries.



American Bank Note Company
Established 1858
New York, N.Y.



The Republic of Hawaii, established on July 4, 1894, issued a series of silver certificates of deposit. Featured above, is the \$20 Republic of Hawaii silver certificate. An order was placed with the American Bank Note Company in 1896, for 6,000 \$20 silver certificates. These certificates were bound in 12 blue leather books, 500 certificates each.

The portrait in the center was engraved by George W. Hatch. The transportation scenes were engraved by John S. Davis. The vignette on the left, entitled "Little Family" was engraved by Charles Schlecht. The vignette on the right, the Rhode Island Coat of Arms, was engraved by John A. Rolph.

2nd Annual National and World Paper Money Convention
8th National Silver Dollar Convention
St. Louis, Missouri, October 29 - November 1, 1987

ABN plans to continue the Hawaiian series by reproducing the \$50 and \$100 notes in the silver certificates and the \$5, 10, 20, 50, and 100 in the gold series.



Waterlow & Sons Promotional Note

Add to the list of elaborate, colorful bank note printers' promotional notes the Waterlow & Sons piece shown here. It measures $8\frac{1}{4} \times 5\frac{3}{8}$ inches on very heavy bond-type paper. The front has the center vignette of a female figure and three cherubs with globe in black. The intricate engraved panel surrounding it is bank note green, and the border area scrollwork is in orange. The same orange was used for the equally intricate lathework on the back. Only the helmeted female vignette is in black.

This item is not listed by James Douglas in his study of "Promotional Banknotes" of the period beginning in the 1920s, so it may well predate it, especially when the old-fashioned artistic style is considered.

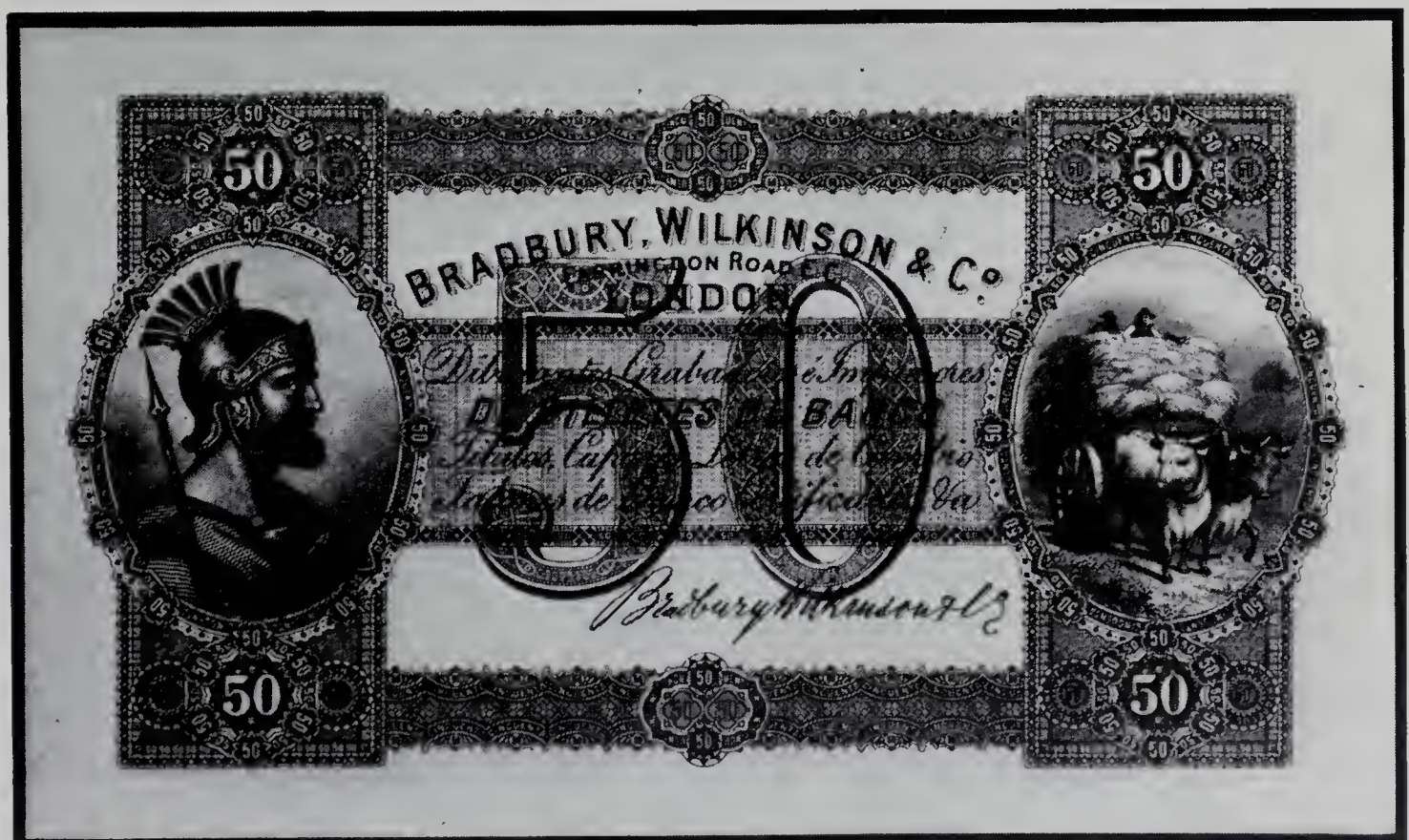


Unlisted Bradbury, Wilkinson Sample or Promotional Note Offered in Christie's Sale

In the Christie's Aug. 6, 1987 London sale was offered:

Engraver's Proofs: Bradbury, Wilkinson & Co. Banknote specimens (2) in fictitious designs, one showing cattle, a female head and value "5" on ornamental background, the second a soldier's head, ox cart and large figure "50". (2 items)

The second item is shown here. It does not appear in James Douglas' listing of BW and Waterlow "Promotional Notes" issued "since the 1920s" and may predate it.



More “Essays Which Are Not What They Seem” Offered as “Bogus Drawings” at Auction

by BARBARA R. MUELLER

AS LONG ago as 1977, so-called “essay drawings” from the Maurice Burrus collection have been called into question in this *Journal*. Even earlier, in No. 116, in 1972, we recorded the sale of what was then termed “unusual ‘essays’” of the U.S. 10c 1847 and Confederate States no. 1 with the comment that “it is extremely likely that these are latter-day productions made for philatelic purposes.” (A complete list of articles on this subject which have been published here is appended to this article.)

Five years later, in *EPJ* 134, I wrote, “Simulated ‘essays’ continue to show up on the philatelic market, where sometimes through ignorance they are categorized as genuine items, not fantasies. In all fairness, it must be noted that some auctioneers and dealers openly express their doubts about the material and let the buyer exercise his own judgment.” Illustrated with that article were three imaginary Greek 1861 Hermes Head, two large French, an Indian one rupee and a Puerto Rico 1898 design drawings.*

In that article I also quoted from a George Alevizos sale catalog the information that gave us the first substantial and accurate lead on these items: “The next eight lots are large (about 130×200mm) original drawings. Although they are ‘signed’ by Albert Barre and dated 1861, we believe they were made expressly for the famous Burrus collection as collateral material. All are endorsed ‘Purchased from the collection of Mr. Maurice Burrus, Feb. 1959, Shanahan Auctions, Dublin Ireland. (Signed) Dr. Paul Singer, (Signed) Maurice Burrus.’ Each drawing is unique and extremely attractive.”

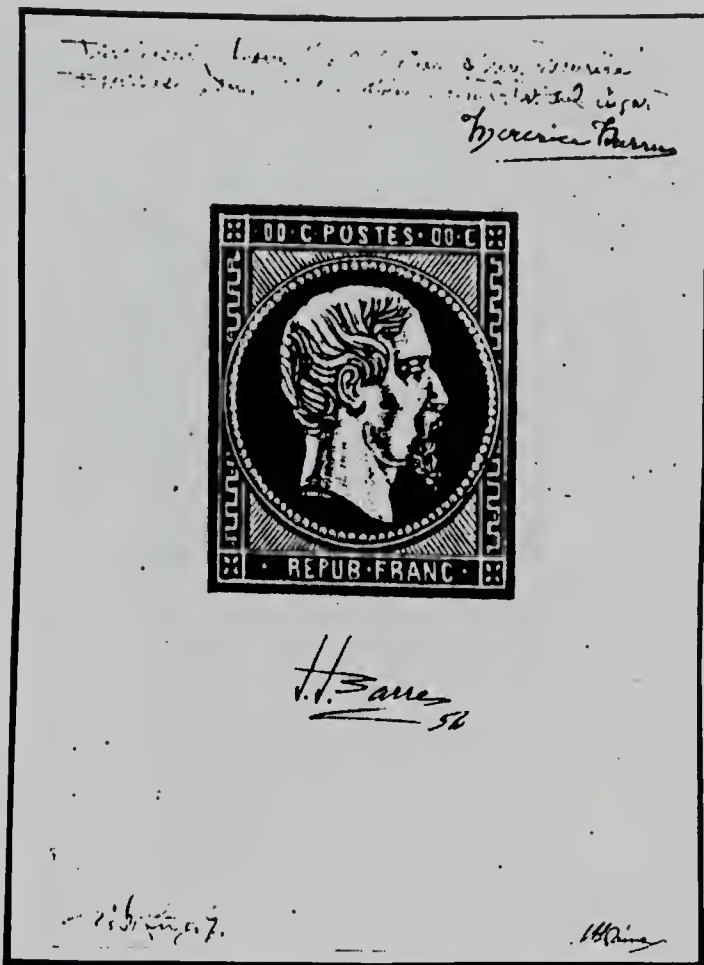
This information remains substantially correct, although through the years, in the *Journals* listed at the end of this article, we have not only reproduced more “essays” but have included speculation on the identity of the artist(s) involved.

Now, in the Jan. 8, 1987 Bournemouth Stamp Auction conducted by Christie’s Robson Lowe, one Spanish and seven French lots were offered simply as “The Bogus Drawings.” We reprint the catalog descriptions, estimated valuations and prices realized where the lots sold:

THE BOGUS DRAWINGS—FRANCE

The following seven lots comprise faked drawings purporting in each case to be the artist’s original drawing. That great collector, the late MAURICE BURRUS considered they were genuine and bought them for his collection. In 1959 Dr. Paul Singer, then of Dublin, bought this portion of the Burrus collection and sold it by auction. These drawings are an interesting side-light on collecting, the signatures of Paul Singer and Maurice Burrus in the margin are genuine, as are those of the experts, Wilhelm Hofinger of Munich and Mario Diena of Rome. The sizes given are of the design.

		Est.	Realized
620T	1852 Republic: four drawings (53×67mm), two with left profile, two with right, two with REPUB FRANC at foot, two with this legend at top. All have forged signatures of the genuine engraver, J.J. Barre. Also nine contemporary 20c. Empire. (13 items)	£100	£275

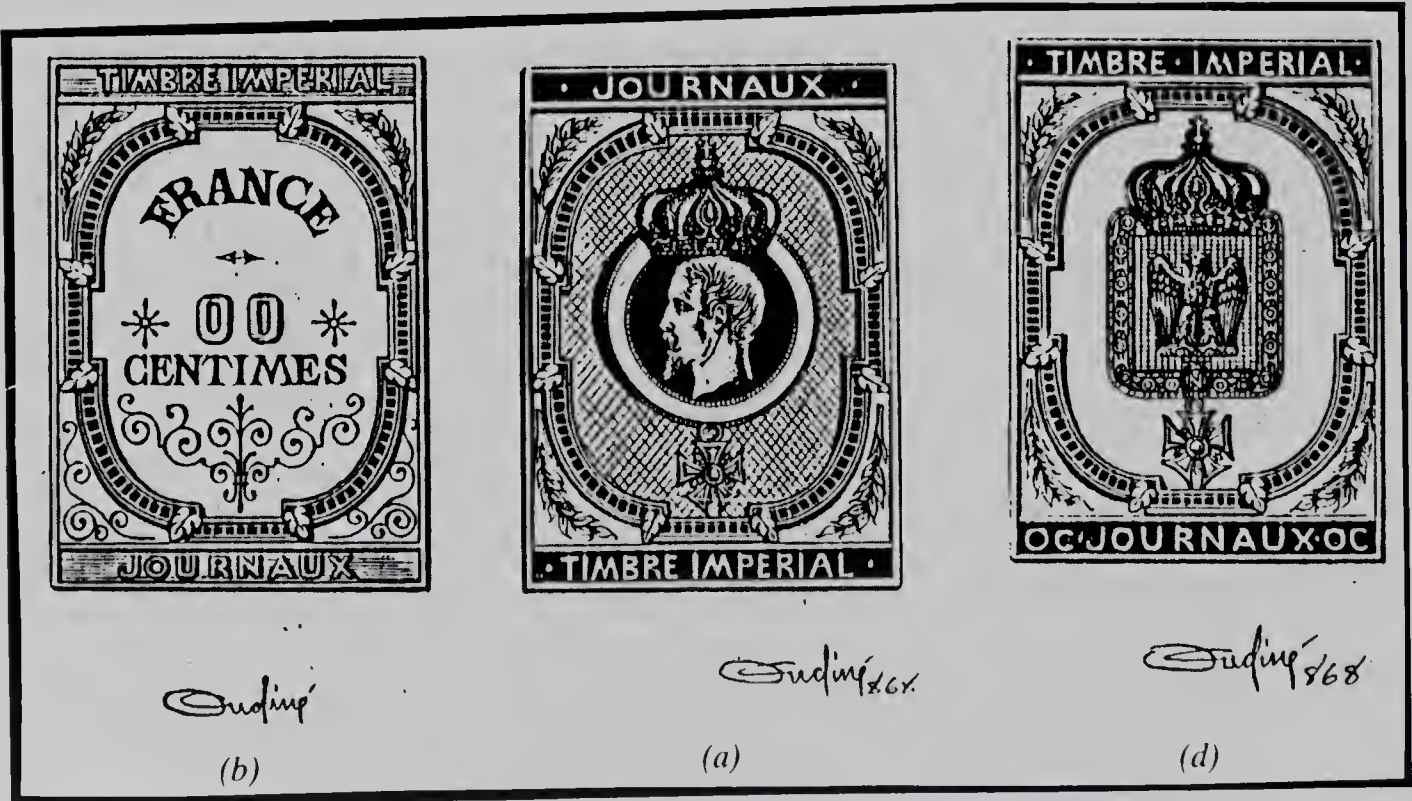


France—from lot 620T.

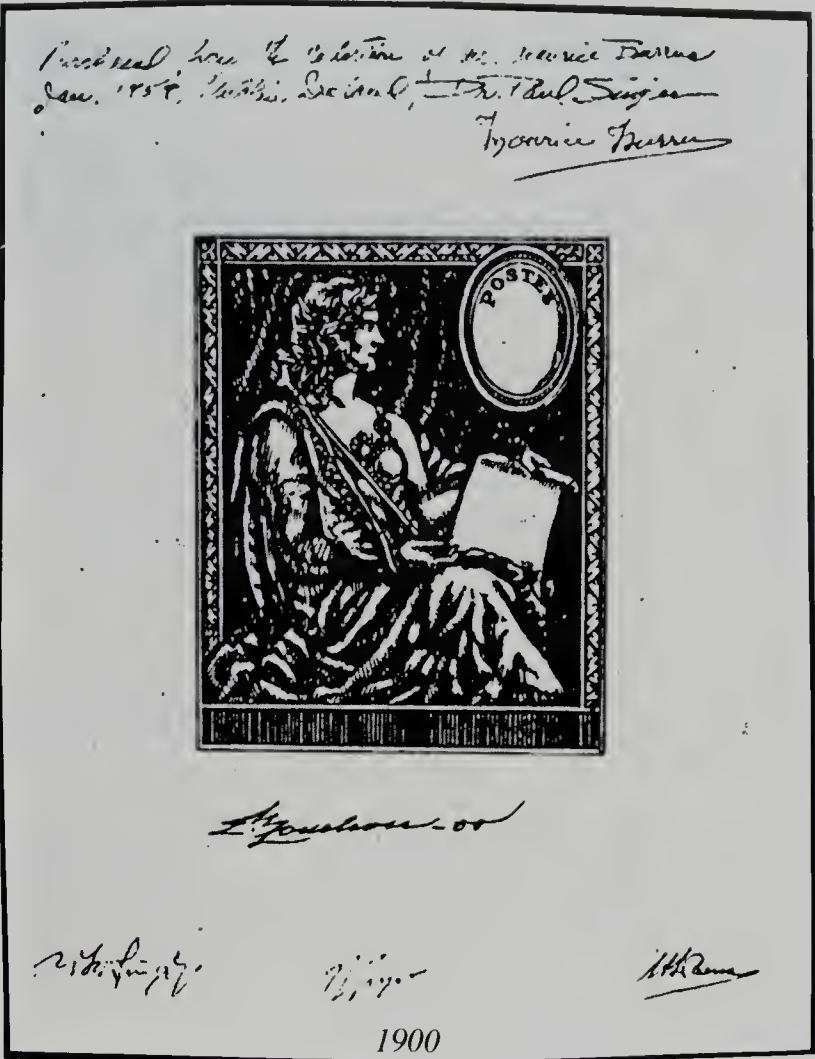
- 621T **1865 Napoleon:** a handsome but bogus drawing for a stamp (140×225mm) attributed to J.C. Chaplain with a forged signature of the Emperor, signed by Hofinger, Diena and another. £50 £66
Note: The centre of this design was used for a medal at the Exposition Universelle de Paris 1867.
- 622T **1863 5 Francs:** a bogus drawing (211×136mm) of the Eagle design attributed to J.J. Barre, an intricate pen and ink design. Also a bogus drawing of a helmet design (132×176mm) attributed to Luc-Olivier Merson, signed by Paul Singer and the late Maurice Burrus. £75 —
- 623T **1868 Journaux (Newspapers):** four bogus hand-drawn pencil sketches (63–64×88–90mm) attributed to Oudiné, each with a forged signature by the artist—(a) with head of Napoleon, (b) with value in the centre (like the revenue stamps of the same design), (c) as issued but value in lower panel, and (d) as issued but without denomination. All with the genuine signatures of Singer, Burrus, Hofinger and Diena. With genuine examples of the imperforate 2c. lilac, perforated 2c. violet, 2c. blue (unused) and 2c. rose; also eight revenue stamps. £125 £149
- 624T **1900 “Droits de l’Homme”:** three drawings (70×87mm), one facing left and two right with different value tablets, with genuine signatures of Singer and Burrus, Hofinger and Diena and the forged signature of Mouchon. Also six genuine stamps of this type including 1900 type I 10c., 20c. and 25c. £75 £143
- 625T **1900 Marianne reclining:** two sketches of essays (60×47mm), one topless, another study with figure above five different plaques to take the value (122×164mm); also the completed design in reverse and normal (80×50mm), all with the forged signature of Olivier Merson and genuine signatures of Singer, Burrus, Hofinger and Diena. The genuine stamps are fine used blocks of the 1900 5fr. and 1906 2fr. (three blocks of four and one of six). £125 —



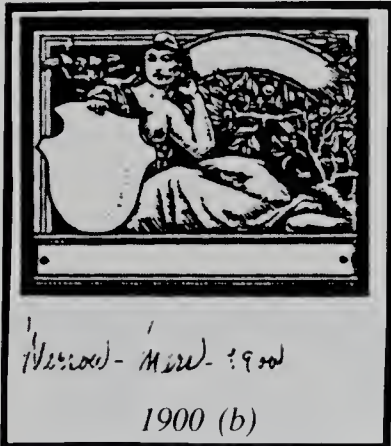
France—lot 621T.



France—from lot 623T.

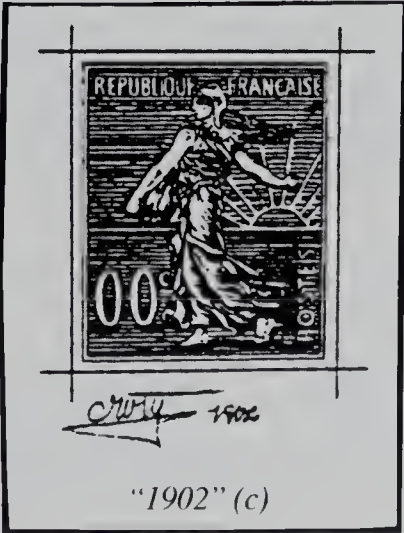


France—from lot 624T.



France—from lot 625T.

France—from lot 626T.



- 626T **1903 La Semeuse:** designed by O. Roty and engraved by Eugene Mouchon; ten sketches or drawings, in three the Sower is travelling East, four have no value expressed, and of those with provision for the denomination, three have lined and three have solid backgrounds; four have forged signatures of Roty 1899, three 1902, three 1906, plus genuine signatures of Wilhelm Hofinger of Munich. Also issued stamps unused (12, several scarce) and used (185, with used blocks of 1907 30c. \times 50 + 10, 1924 1fr. \times 35). (53 items) £200 —

SPAIN

- 749aT — 1851, five bogus artist's drawings (28 \times 35mm) comprising left profile (2) and right profile (3), three pen and ink, two pencil, all with the forged signature of the engraver "A. Barre". Ex Maurice Burrus collection with the genuine signatures of Burrus, Paul Singer, W. Hofinger and another. £150 £176

The December 1986 issue of *The Philatelist-Philatelic Journal of Great Britain* also carried a more detailed record of these bogus design drawings under the byline of Robson Lowe as follows:

The late Maurice Burrus had a considerable holding of these drawings, which, in 1959, were considered genuine. They are known for a number of countries and personally we have seen Canada, Cape of Good Hope, United States and Spain and the artist who produced these drawings probably made some for many other countries.

However, we judge the artist to have been French for there were twenty-nine different French stamps portrayed, far more than in any other country.

The maker forged the signature of the original designer. Most of the drawings bear the signatories of well-known experts in their day, including Wilhelm Hofinger of Munich, Mario Diena of Rome and one other whose signature is indecipherable. Before these drawings were sold by Shanahan's of Dublin, Maurice Burrus added his signature to a statement written by the auctioneer Dr. Paul Singer, that these items came from the Burrus collection.

1852 Republic: four drawings 53 \times 76mm., two with the left profile, two with the right. The legend REPUB FRANC appears at the top of one of each type and at the foot in the other two. The value tablet was at the opposite end of the design. The original engraver was J.J. Barre whose signature was copied or forged.

1863 5 francs: one drawing 211 \times 136mm. with the Imperial Eagle as the central motif. The forged signature is again that of Barre. The design is of particular interest as it shows what the forger imagined Barre might have submitted. (Shown in *EPJ* 134)

1865 Napoleon III—the medal head: this design was copied from the medal struck on the occasion of the Exposition Universelle de Paris in 1867. The forger added the name of J.C. Chaplain. The portrait shows the Emperor advanced in years and with considerable additional weight.

No year date—a Helmet design: this drawing, 132 \times 176mm., is an imaginative design which the forger attributed to Luc-Olivier Merson. If such a design was made by this artist then it is likely to have been made between 1890 and 1900. (Shown in *EPJ* 134)

1868 Journaux (Newspapers): there are four drawings 63–64 \times 88–90mm., three being in pen-and-ink and one in pencil. The four designs were:

- (a) with the head of Napoleon III
- (b) with the denomination in the centre (as in the revenue stamps)
- (c) as issued but the value in the lower panel
- (d) as issued but without the denomination

The forged signature of the stamp designer was added.

1900 "Droits de l'Homme": there are three drawings 70 \times 87mm., one facing left and two right, with different value tablets. The forged signature of the designer, Mouchon, was added.

1900 *Marianne reclining*: there are five sketches as follows:

- (a) 60×47mm.
- (b) 60×47mm. but the lady is topless
- (c) a study of the figure 122×164mm. over five different plaques to take the denomination
- (d) the complete design in reverse 86×50mm.
- (e) the issued design 86×50mm.

The forged signature of Olivier Merson was added to each.

1899–1906 *La Semeuse (the Sower)*: there are ten sketches or drawings:

(a)	no background	—travelling East	100 × 125 mm.	1899
		sun below hand		
(b)	”	—travelling West	103 × 128 mm.	1899
		sun below hand		
(c)	”	—travelling West	”	1899
		sun above hand		
(d)	”	—travelling East	103 × 130 mm.	1899
		sun above hand		
(e)	lined background on red	—as issued	00c. 42 × 50 mm.	1902
(f)	” on white	—as issued	00c. 33 × 42 mm.	1902
(g)	” on white	—travelling East	00c. 42 × 51 mm.	1902
(h)	solid background	—as issued	0c. 41 × 49 mm.	1906
(j)	”	—as issued	0f.	
		(at top left)	42 × 51 mm.	1906
(k)	”	—travelling East	0f. 43 × 51 mm.	1906

The forged signature of the designer, C. Roty, was added to (a), (b), (c) and (d) in 1899; (e), (f), and (g) in 1902 and (h), (k), (l) in 1906. The year dates are fictitious. Types (a–d) have no lettering. Types (j) and (k) have REPUBLIQUE FRANCAISE vertical.



The Spanish drawings.

In the same collection were five bogus drawings for the 1851 issue of Spain, 28×35mm., the illustrations being actual size. Two show the left and three the right profile, they were drawn in pen-and-ink and two in pencil. All bear the forged signature of the engraver “A. Barre” and the genuine signatures of Maurice Burrus, Wilhelm Hofinger and one other.

The listing concludes with Mr. Lowe's observation, "What would these drawings have been worth if genuine?" Indeed. One would think that, with this sale and with a definitive statement by an esteemed professional who was called in to pick up the pieces of the Singer-Burrus fiasco that the drawings are not genuine, they would finally disappear from the marketplace. Want to bet?

List of EPJ Articles Dealing with "Essays Which Are Not What They Seem"

1. Winter 1977—Vol. 34, no. 1, whole no. 133—pp. 7-9.
2. Spring 1977—Vol. 34, no. 2, whole no. 134—pp. 51-56.
3. Fall 1977—Vol. 34, no. 4, whole no. 136—p. 154.
4. Spring 1978—Vol. 35, no. 2, whole no. 138—p. 96.
5. Summer 1978—Vol. 35, no. 3, whole no. 139—pp. 119-124.
6. Fall 1978—Vol. 35, no. 4, whole no. 140—pp. 185-187.
7. Summer 1980—Vol. 37, no. 3, whole no. 147—p. 122.
8. Winter 1981—Vol. 38, no. 1, whole no. 149—pp. 3-4.

(An earlier, related article that described the U.S. 10c 1847 and Confederate States no. 1 "essay" in a Roger Koerber sale appeared in Fall 1972, Vol. 29, no. 4, whole no. 116, pp. 179-180.)

* In a 1977 publication *Catalogo Filatelico de Puerto Rico* edited by Hugo D. Storer and published by the Philatelic Society of Puerto Rico, Burrus-appearing "essay drawings" for the 1898 King Alfonso XIII type A10 of Scott were illustrated as supposedly done by E. Mouchon. The head faced right on one drawing and left on the other.

Addenda—Canada Drawings at Alevizos Sale

Since the above article was written, the George Alevizos auctions of Aug. 8 and Dec. 10, 1987 included several Canadian drawings of the 1851-57 issues which may or may not have been noted previously in the JOURNAL; it is impossible to ascertain precisely from the descriptions.

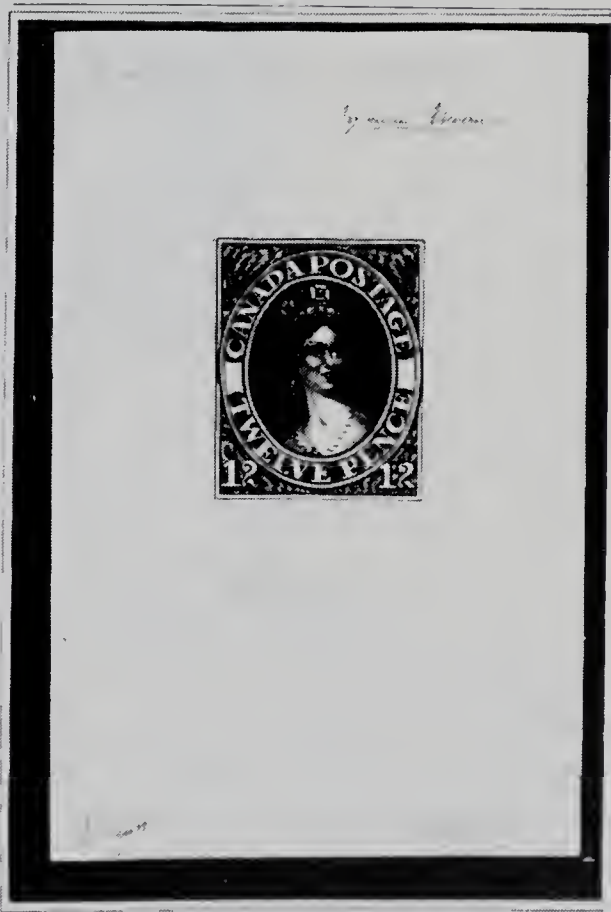
- E 1851 12d, approximating the issued stamp, in grey & black, VF.
- E 1851 12d, Victoria facing right, in sepia & black, VF.
- E 1851 12½d, approximating the issued stamp, in grey & black, VF.
- E 1851 12½d, approximating the issued stamp, in grey & black, VF.
- E 1851 12½d, Victoria facing right, in grey & black, VF.
- E 1857 ½d, approximating the issued stamp, in grey & black, VF.
- E 1857 ½d, approximating the issued stamp, in grey & black, VF.
- E 1857 ½d, Victoria facing right, in grey & black, VF.
- E 1857 7½d, approximating the issued stamp, in sepia & black, VF.
- E 1857 7½d, approximating the issued stamp, in yellow & black, VF.
- E 1857 7½d, Victoria facing right, in sepia & black, VF.
- E 1857 7½d, Victoria facing right, in brown & black, VF.



CANADA-1857
QUEEN VICTORIA
• A PROPOSED ARTIST WORKING DRAWING OF A NON-ADOPTED DESIGN, OF THE ONE HALF PENNY, ROSE.



CANADA-1857
QUEEN VICTORIA
• A LOVELY ARTIST'S DRAWING RENDERED IN BLACK AND YELLOW INKS OF A PROPOSED BUT NON-ADOPTED DESIGN.



CANADA-1851
QUEEN VICTORIA
• A LOVELY ARTIST DRAWING RENDERED IN SEP INK WASH OF A PROPOSED BUT NON-ADOPTED DESII

Also of note is the preface to the lots, which is reprinted here:

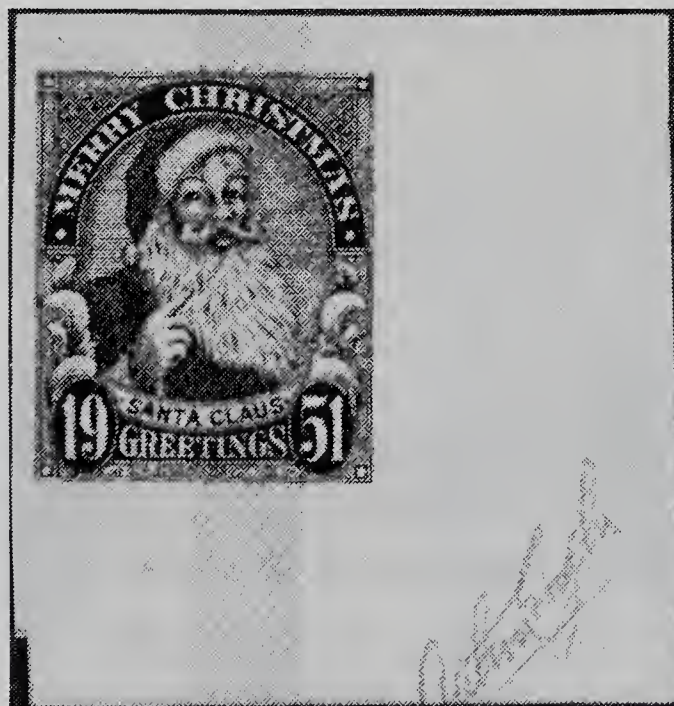
The following nine lots comprise faked drawings purporting in each case to be the artist's original drawing. That great collector, the late MAURICE BURRUS considered they were genuine and bought them for his collection. In 1959, Paul Singer, of Shanahan's in Dublin, bought this portion of the Burrus collection and sold it by auction. The drawings are large and detailed, the 1p being 48×61mm and the higher denominations 54×68mm, all are on sheets of about 120×200mm, with signature of "Clinton Wright" beneath the design. In the margin, each has two expertising signatures (one being that of Wilhelm Hofinger of Munich), and a statement of sale signed by Burrus and Singer, all this marginalia being quite genuine. Each essay is mounted on an attractive exhibition page.

Again, one wonders who Clinton Wright is—real or fictitious?

Bradbury, Wilkinson Color Samples

(from Page 168)

It is worth noting that these "stamp essays," as they are inscribed, utilize the Luxembourg design originally printed by American Bank Note Co., parent company of Bradbury, Wilkinson, in 1953. The 1953 Bermuda, Grenada, and Montserrat were printed entirely by BW and the New Zealand in part. Therefore, it seems that the little Luxembourg design was chosen to illustrate color choices and are not proofs, strictly speaking.



Mystery Santa Claus Engraved Vignette

In the Nov. 13, 1987 Roger Koerber sale was a lot (106) listed under the U.S. section and described as a Santa Claus stamp design, "large engraved die proof in black, inscribed Merry Christmas Greetings 1951, signed 'Arthur Engler'." The design is reminiscent of the H.L. Peckmore fantasies used on the Homan, Krassa Christmas cards (see JOURNAL 155, Summer 1982) and may have been developed for a similar purpose. The frame design is in typical 1920 and 1930 style with white bank note type lettering. However, the name of the artist does not ring a bell (sorry about that) with this observer. The catalog illustration is too small to verify the auctioneer's description, but the signature does look similar to that of the Polish-born Canadian artist Arthur Szyk who did so many elaborate philatelic album title pages at the time as well as the Liberian Jehudi Ashmun stamps of 1949.

BRM

**J.W. Scott 1911 Auction Sale of U.S.
Proofs, Essays, and Specimens**

(Concluded from *Journal* 175, Page 124)

1890 Issue

184 Die Proofs, 1c-90c complete, impressed on card, 11 varieties, rare.	6.75
185 — 1, 2, 3 and 10c, all with imprint and serial number impressed on card.	2.00
186 — frame of the 2c stamp, inscription and vignette blank, printed in orange.	1.60
187 — the same, printed in blue.	2.10
188 — Head of Perry. "United States Postage" at top printed in orange, scarce.	2.25
189 Plate Proofs, 1c-90c complete, on india paper, 11 varieties.	3.00
190 — 1c-90c complete on card board, 11 varieties.	2.10
191 — Regular paper, gummed, 2c lake and carmine (2), an imperf pair of each, and 1894 issue 2c imperf.	2.60

Columbian Issue

192 Die Proofs, 5c. printed in carmine, blue and purple, on india p. impressed on card, scarce.	3.10
193 Plate Proofs, 1c-\$5 complete, on india p. 16 varieties, scarce.	4.00
194 — same, on card board (16).	2.20

1895-98 Issues

195 Specimen, 1, 2, 2, 3, 4, 5, 6, 8, 10, 15, 50c, \$1, \$2 and \$5, a scarce set.	5.75
---	------

Omaha Issue

196 Die Proofs, 1c-\$2 complete, in regular color, impressed on large card. Each proof bears the engraver's signature, interesting and very valuable.	12.50
197 — the same in two colors, impressed on card, with the engraver's signature on each card, very valuable.	7.75
198 1899 Specimen. 1, 4, 5, 6, 10 and 15c and Special 10c (2).	3.80
199 1901 Die Proofs, 1c-10c complete, impressed on card, scarce (6).	4.75
200 — Specimen 1, 2, 4, 5, 8 and 10c, scarce.	2.30
201 1904 Specimen 1, 2, 3, 5, and 10c, scarce.	3.00

A Rare Counterfeit

202 The celebrated Chicago Counterfeit of the 2c, 1894 issue, used on piece of cover from Kansas City, Mo. Has brought \$15 at auction.	2.75
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United States Colonies

203 Specimens, Cuba, 1898, 1, 2, 2½, 3, 5, 10c. Dies 1, 2, 5 and 10c. Special 10c, scarce. ...	1.60
204 — Guam, 1900, 1, 2, 3, 4, 5, 6, 8, 10, 15, 50c and \$1 and Special 10c, scarce.	4.50
205 — Porto Rico, 1899, 1, 2, 5, 8 and 10c.	1.00

Carrier Stamps

206 Die Proofs (Franklin) printed in black on glazed paper.	1.25
207 — Head of Franklin on india p. in twelve colors.	1.00
208 — — three more colors; on green bond paper in three colors. ....	.50
209 — — on glazed card, in six colors. ....	.50
210 — regular design, on india, in six different colors.	1.10
211 — — six more colors.	1.10
212 — — three more colors; on green paper, three colors. ....	.60
213 — — on blue paper in five colors.	2.00

214 — — on glazed card in six colors.	1.30
215 Plate Proofs, Eagle and Franklin Carriers, mounted on large piece of india p. impressed on card. ....	.50
216 — on india, both in regular color; on card, both in regular color. ....	.80
217 — on card, trial colors, Eagle type, in black, red, green and brown, scarce.	1.10
218 — — — Franklin type, in black, red, green and brown, scarce.	1.40
219 On regular paper, Eagle type, brown orange, fine, rare.	5.00
220 — Franklin type, brown orange, fine rare.	5.25

These two stamps are claimed to be original carriers and command big prices.
They belong to the same class as the 30c black of 1851. Navy error, etc.

Departments

Agriculture

221 Die Proofs, 1c-30c complete set, impressed on card, very rare.	4.75
222 Plate Proofs, on india paper, complete set (9).	1.50
223 — Card, 1c-30c complete set, in regular color (9).	1.00
224 — — Trial Color, complete set in brown, scarce.	2.00
225 — — — same in green, scarce.	2.00
226 — — — same in black, scarce.	2.00
227 — — — same in vermilion, scarce.	2.00
228 — — — same in blue, scarce.	2.00
229 Specimen 2c straw, block of four, lower left stamp is the error "Specimen," very rare. ..	4.50
230 — 1c-30c complete set, rare (9).	4.50

Executive

231 Die Proofs 1c-10c complete, impressed on card, rare.	3.00
232 — Trial Colors, 1c-10c in green, rare.	1.75
233 — — same in brown, rare.	1.75
234 — — same in black, rare. ....	.35
235 — — same in red, rare.	1.35
236 — — same in blue, rare.	2.10
237 Plate Proofs, 1c-10c, on india paper and card board.	1.90
238 — Card Board, Trial Colors, 1c-10c in green.	1.25
239 — — — same in brown.	1.00
240 — — — same in black, scarce.	1.75
241 — — — same in blue, scarce.	1.60
242 — — — same in red, scarce.	1.10
243 Specimen 1-10c complete.	2.00

Interior

244 Die Proofs, 1c-90c complete, impressed on card, rare.	4.75
245 Plate proofs, complete set on india p.	1.10
246 — Card board, complete set.	1.50
247 — — Trial Colors, complete set in black, scarce.	1.70
248 — — — same in red, scarce.	1.80
249 — — — same in blue, scarce.	1.90
250 — — — same in green, scarce.	1.60
251 — — — same in brown, scarce.	1.60
252 Specimen 1c-90c complete set, rare.	12.50

Justice

253 Die Proofs, 1c-90c complete set, impressed on card, very rare.	4.75
254 Plate Proofs, complete set on india paper.	2.10

255 — Card Board, complete set.	2.00
256 — — Trial Colors, complete set in red, scarce.	1.60
257 — — — same in green, scarce.	1.60
258 — — — same in blue, scarce.	1.50
259 — — — same in brown, scarce.	1.50
260 — — — same in black, scarce.	1.60
261 — — — 3c printed in straw, rare. ....	.50
262 Specimen 1-90c complete set, very rare.	6.50

Navy

263 Die Proofs, 1c-90c complete set, impressed on card, very rare.	4.50
264 Plate Proofs, complete set on india p.	1.50
265 — Card Board, complete set.	1.10
266 — — Trial colors, complete set in green, scarce.	1.60
267 — — — same in black, scarce.	1.60
268 — — — same in red, scarce.	1.60
269 — — — same in dark blue, scarce.	1.60
270 — — — same in brown, scarce.	1.60
271 Specimen, 1c-90c complete set, and an extra 1c on American paper, rare.	5.00

Post Office

272 Die Proofs, 1c-90c complete set, impressed on card, rare.	4.00
273 Plate Proofs, complete set on india p.	1.00
274 — Card Board, complete set.	1.25
275 — — Trial Colors, 2c-90c in red, scarce.	1.60
276 — — — same in blue, scarce.	1.60
277 — — — same in green, scarce.	1.60
278 — — — same in brown, scarce.	1.60
279 Specimen, 1c-90c, complete set, rare.	14.00

State

280 Die Proofs, 1c-90c complete, impressed on card, rare.	4.75
281 — \$2.00 centre blank, lower labels of the \$5, \$10 and \$20 at sides, rare.	5.75
282 Plate Proofs, 1c-90c, on india p.	1.70
283 — \$2, \$5, \$10 and \$20 on india p.	5.00
284 — same, but mounted on large piece of india p. impressed on card.	4.00
285 — \$2 complete sheet of 10 with Continental Bank Note imprint and plate, No. 121 and 123, rare.	9.50
286 — \$5 complete sheet of 10 with imprint and plate No. 120 and 123, rare.	14.50
287 — \$10 complete sheet of 10 without imprint, rare.	15.00
288 — \$20 complete sheet of 10 with imprint and plate No. 124 and 123, rare.	15.00
289 — Card Board, 1c-\$20, complete, scarce.	3.00
290 — — Trial Colors, 1c-90c in blue, scarce.	1.50
291 — — — same in brown, scarce.	1.50
292 — — — same in black, scarce.	1.50
293 — — — same in dark green, scarce.	1.00
294 — — — same in red, scarce.	1.50
295 — — — \$2 blue and brown, scarce.	2.75
296 — — — \$2 red and black, scarce.	3.00
297 — — — \$5 red and black, scarce.	3.25
298 — — — \$5 green and brown, scarce.	3.25
299 — — — \$5 brown and black, scarce.	3.25
300 — — — \$5 blue and brown, scarce.	3.25
301 — — — \$10 red and blue, scarce.	3.25

302 — — — \$20 blue and green, scarce.	3.75
303 — — — \$20 brown and black, scarce.	3.25
304 — — — \$20 green and brown, scarce.	3.25
305 — — — \$20 red and blue, scarce.	3.25
306 Specimen 1c-90c complete, fine, rare.	6.00

Treasury

307 Die Proofs, 1c-90c, complete set, impressed on card, rare.	4.25
308 Plate Proofs, 1c-90c complete, on india p.	1.30
309 — Card Board, complete set. ....	.75
310 — — Trial Colors, complete set, in green, scarce.	1.50
311 — — — same in blue, scarce.	1.50
312 — — — same in black, scarce.	1.50
313 — — — same in red, scarce.	1.50
314 — — — same in dark brown, scarce.	1.30
315 Specimen, 1c-90c complete, fine, rare.	7.75

War

316 Die Proofs, 1c-90c complete set, impressed on card, rare.	4.00
317 — 1c-2c in black, impressed on card.	1.10
318 Plate Proofs, 1c-90c complete, on india p.	1.30
319 — Card Board, complete set. ....	.80
320 — — Trial Colors, complete set in red, scarce.	1.50
321 — — — same in black, scarce.	1.50
322 — — — same in green, scarce.	1.50
323 — — — same in brown, scarce.	1.50
324 — — — same in blue, scarce.	1.50
325 — — — same in deep claret, scarce.	1.25
326 Specimen, 1c-90c complete set, very fine, the rarest of the Department Specimens.	10.00

Blocks of Specimens

327 Agriculture 1c (12) 2c pair. Executive 1c (8). Interior 1c strip of 4. Justice 1c (12). Navy 1c strip of 4. State 1c block of 12. Treasury 1c strip of 4. War 1c block of 15.	7.50
328 State 1c block of four, variety of surch, the PE being in larger type, rare.	2.00

Facsimiles

329 State High, values complete, very fine.	1.20
330 Plate Proofs, india p. 1c-50c in brown and claret, complete (14).	2.80

Postage Dues

331 — — 1, 2, 10, 50c seal brown, 2c black, 3c blue, 5c green, scarce.	1.60
332 — Card, 1c-50c red brown, 1-50c claret, 10c seal brown (15).	1.60
333 — — Trial Colors, 1-50c in blue, scarce.	1.00
334 — — — same in red, scarce.	1.10
335 — — — same in green, scarce.	1.10
336 — — — same in black, scarce.	1.10
337 — — — same in black brown, scarce.	1.10
338 — — — same in yellow brown, scarce. ....	.50
339 Specimen, 1879, 1c-50c complete, scarce.	2.00
340 — 1894, 1c-50c complete, scarce.	1.30
341 — Porto Rico, 1899, 1, 2 and 10c, scarce. ....	.50

Special Delivery, etc.

342 Die Proof, First Issue, 10c blue, impressed on card, scarce. ....	.50
343 Plate Proof, india p, first, second and third issues, same on card. Post Obitum on india and card. Registration trial color, blue on india.	1.10

(To be concluded)

Forty-fourth Annual Meeting of The Essay-Proof Society, 1987

The Forty-fourth Annual Meeting of The Essay-Proof Society scheduled for 8:00 PM on October 8, 1987, at the Collectors Club, New York, New York was cancelled. Scheduling difficulties made it impossible for any of the officers to be in attendance for the meeting.

Subsequently, the Board of Directors appointed the proposed slate of candidates to fill the expiring term of Directors. The Directors for the Class of 1990 are: M. Essner '90, L. Robbins '90, E. Wilkins '90, and G. Brett '90.

The appointment of Barbara R. Mueller to continue as Editor was also directed by the Board.

The reports of the officers and the Editor will be published in the JOURNAL.

DAVID E. MCGUIRE, *Secretary-Treasurer*

Report of the President

Although this past year has been a trying one for me personally, it has been one of achievement for the Society. After years of indecision about affiliating with the American Philatelic Society, we took the plunge, submitted the necessary documentation for completing the process, and were formally accepted at the APS spring meeting at CAPEX '87 in Toronto. Since that time, and especially since the publication of the APS biennial Handbook/Directory, we have had many requests for our new informational brochure which have resulted in a dozen new members as of this writing in mid-November.

We received additional publicity and exposure to the philatelic world through the fine review given our JOURNAL in the October '87 issue of *The American Philatelist* by Robert de Violini, Chairman of the Affiliates Coordination Committee. And to top it off, our JOURNAL received the Collectors Club of Kansas City Grand National Prize in Philatelic Journalism at MIDAPHIL in October.

We now have a good base on which to build for the future. Many of our members are responding to our revitalization by making much-appreciated donations to the cause. But the best way to insure our continued existence is to build the membership base so as to lower the per-copy cost of the magazine. For that we need more syngraphists as well as philatelists. There are definite signs that the two hobbies are drawing ever closer together and in the words of our informational brochure, "The Society serves as a unique bridge between the two sister hobbies."

Finally, I wish to thank all of our faithful officers and workers, including Editor Barbara Mueller who developed the brochure, engineered the APS affiliation, and assumed the duties of Promotional Secretary/Information Director, as well as David McGuire, who continues to labor faithfully in the corporate Secretary/Treasurer posts, keeping our finances in good shape. It's all too easy to read a magazine like our JOURNAL and take for granted the work of such people. Don't!

GLENN E. JACKSON, *President*

Report of the Secretary-Treasurer

The balance sheet and the statement of operations of the Essay-Proof Society for the year ending June 30, 1987, are detailed on the accompanying pages. The Society posted a gain for the year as a result of substantial contributions and back issue sales. A list of donors can be found at the end of this report. Members are reminded that contributions to the Society are deductible for Income, Estate and Gift Tax purposes under provisions of the U.S. Internal Revenue Code.

This year's report is given with a large measure of thanks for the generous donations made to the Society during the past season. I am relieved to be able to state that we can successfully complete one more year of operation before funds would be totally depleted. The critical state of finances will be a constant worry, but the reserves are now at a level that will cover expenses for the current season. It is important to note that it still is only the substantial donations that enable the Society to survive.

We have another extension on the Society's existence. Some progress is being made in getting more collector awareness of the Society and its goals. Please help to promote the Society and get our membership level up to the point that dues income would sustain the cost of operation. If that goal can be

accomplished, any surplus monies from contributions, JOURNAL sales, etc., could be used for educational and literary projects that would add to hobby knowledge and increase Society visibility.

The need for volunteers to serve in various capacities for the Society still exists. Please help by volunteering to assist with Society operations or serve on Society committees. Your assistance is needed!

My thanks to our Editor, Barbara R. Mueller, for her help this year and for volunteering to assume membership and promotional functions in addition to producing outstanding Journals. Thanks are due also to our President, Dr. Glenn E. Jackson, and our Vice-Presidents, Robert Pratt and Louis Robbins, for their efforts on behalf of the Society. My thanks to Mrs. Jane McGuire for her assistance and patience through the year.

DAVID E. MCGUIRE, *Secretary-Treasurer*

THE ESSAY-PROOF SOCIETY, INC.
Balance Sheet as at June 30, 1987

Assets:		
Cash accounts:		
Citibank, N.A. checking.....	\$6,857.61	
Cash Investments.....	<u>3,602.01</u>	
		<u>\$10,459.62</u>
Total assets.....		<u><u>\$10,459.62</u></u>
Liabilities and Surplus:		
Accounts payable	\$ 2,653.63	
Total liabilities	2,653.63	
Surplus	<u>7,805.99</u>	
Total Liabilities and Surplus	<u>\$10,459.62</u>	

THE ESSAY-PROOF SOCIETY, INC.
Statement of Operations for the Year Ended June 30, 1987

Income:		
Membership Dues	\$5,642.50	
Subscriptions	500.00	
Advertising.....	700.00	
Journal Sales	1,590.00	
Interest Income	195.33	
Contributions.....	5,458.50	
Handbook Sales & Misc.	<u>380.61</u>	
Total income		\$14,466.94
Expense:		
Printing "The Essay-Proof Journal"	\$9,692.89	
Postage and stationery	468.43	
Editor	800.00	
Copyright and miscellaneous	<u>60.00</u>	
Total expense		<u>\$11,021.32</u>
Gain from operations		\$ 3,445.62
Surplus, beginning of year		4,360.37
Surplus, end of year		<u><u>\$ 7,805.99</u></u>

CONTRIBUTIONS

Walter D. Allan	20.00	Robert K. Holton	10.00
Anonymous	1,000.00	Graham Butler Horton	5.00
Edward P. Babcock	5.00	Dr. Douglas D. Hunter	20.00
Daniel M. Bagby	20.00	Dr. Glenn E. Jackson	250.00
Richard J. Balbaton	5.00	C.R. Kannewurf	5.00
Douglas B. Ball	36.00	Philip S. Klein	5.00
Philip T. Bansner	100.00	Chris J. Lennox	100.00
Bradfield A. Beard	10.00	Boris H.L. Margau	5.00
Dr. Steven J. Berlin	30.00	John R. McGrew	30.00
Aubrey Berman	10.00	David E. McGuire	70.00
Dr. Stanley M. Bierman	25.00	Jane L. McGuire	30.00
Brian Bleckwenn	10.00	Edward Mendlowitz	25.00
Wilson E. Born	10.00	Jack E. Molesworth	30.00
Adrien Boutrelle	5.00	William H. Monroe	30.00
Donald L. Bower	10.00	Carletta E. Mosby	10.00
Dr. Barnet Brahlin	25.00	Barbara R. Mueller	330.00
Fred L. Caposella	5.00	Gerald Nylander	10.00
Anthony G. Chila	5.00	Walter J. Orton	5.00
Lowell Cooper	10.00	Postmuseum	12.50
Elliott Coulter	30.00	Robert H. Pratt	650.00
Walter Dannenberg	20.00	Louis K. Robbins	10.00
J. Leonard Diamond	30.00	Jack Rosenthal	2,000.00
Mark Essner	5.00	Col. Romeo Routhier	10.00
Falk Finkelburg	25.00	Fred P. Schueren	10.00
James L. Flanagan	5.00	Norman C. Seastedt	20.00
John J. Ford, Jr.	10.00	Ira Skutch	80.00
Robert Galiette	5.00	Donald Stewart	5.00
Sydney Gilden	5.00	Kenneth H. Trychell	10.00
Vincent G. Greene	5.00	Frank J. Vita	10.00
Fred B. Grill	5.00	George H. Walter	10.00
Dean Erwin N. Griswold	30.00	Lynne Warm	10.00
Stephen J. Herzick, Jr.	5.00	Virgil Winkler	10.00
Walter H. Hoffman	20.00	Rudolf Wunderlich	100.00

Report of the Editor

This has been an exciting year for EPS and the JOURNAL. Although the accomplishments I shall recite are mainly in the realm of philately, we are not overlooking our syngraphists. Indeed, the contents of the past four issues reaffirm our commitment to the numismatic world, and articles such as the survey of the work of engraver E.T. Loizeaux in the third quarter 87 issue demonstrate the viability of the bonds between stamp and paper money collectors.

I must apologize for the long delay between the publication of the first and second quarter issues, but it was not of my doing; mechanical and computer changes at the printing plant caused it. However, we got the third issue out nearly on time and the fourth, this present issue, closes out the year on a reasonably good schedule.

Now it is on to 1988, another year to serve the established membership and those new people brought in by our recruitment efforts, as mentioned in Dr. Jackson's report. As I recruited at the Affiliates booth at the APS convention in Boston and during the lecture period so kindly allotted us by APS, I sensed more interest than ever in essays and proofs and at the same time an increasing need for a sort of recapitulation of the information and knowledge so many of us take for granted. Therefore, I shall try to develop a sort of entry level series of articles and reprints for the elucidation of the incoming generation of collectors; please, if anyone has any ideas on how to approach this project, come forward with them.

I wish to thank Dr. Jackson for his never-failing cooperation and encouragement and Dave McGuire for schooling me in the duties of Promotional Secretary/Information Director. He continues to play a most important role in our operation despite his heavy career duties. Thanks, too, to all our authors and consultants. Will you join their ranks for next year?

BARBARA R. MUELLER, *Editor*

In Memoriam Elliott Coulter

Elliott Coulter, EPS #1290 of Harrison, N.Y., died in the fall of 1987 at the age of 63. For 37 years he was the co-owner of Coulter and Groner in Bronxville, an insurance company that specialized in entertainment insurance. He provided insurance for the fights of Muhammad Ali and insured the television interviews by David Frost of Richard Nixon, after he resigned as President.

As a philatelist, Mr. Coulter specialized in the U.S. 1869 issue. He was a former president of the Philatelic Foundation and the 1869 Pictorial Research Associates. He was also on the boards of directors of the Collectors Club of New York and the U.S. Philatelic Classics Society.

The son of Myron and Rae Rieback Cohen, Mr. Coulter was born in the Bronx on March 15, 1924. He graduated from City College of New York. During World War II he was a navigator in the U.S. Air Force.

Secretary's Report

by Barbara R. Mueller, Promotional Secretary
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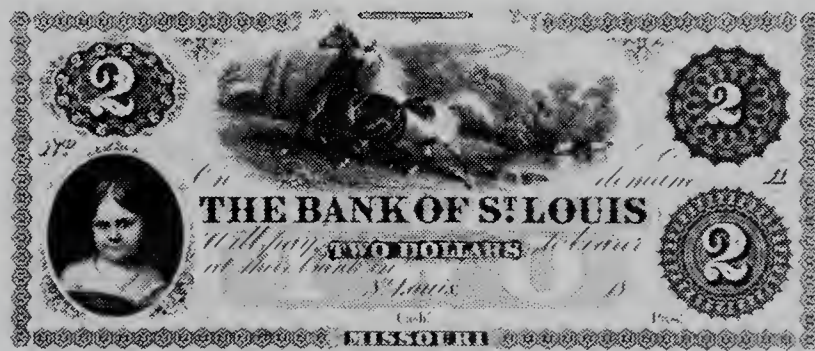
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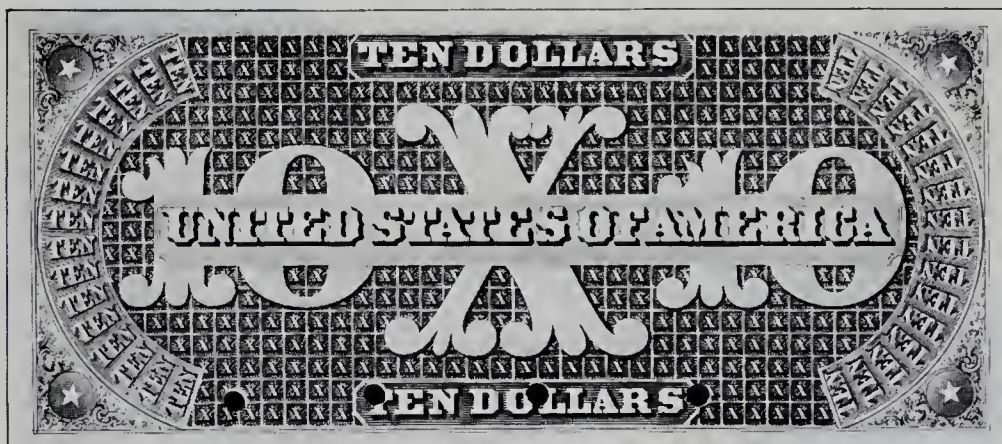
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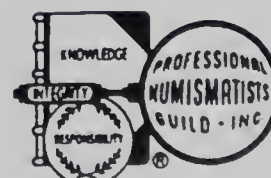
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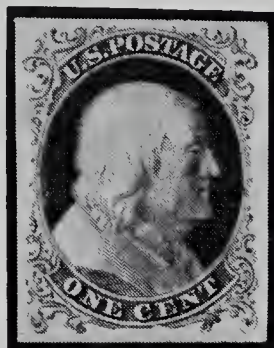
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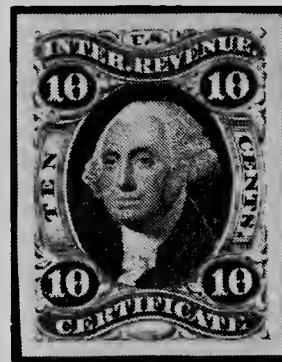


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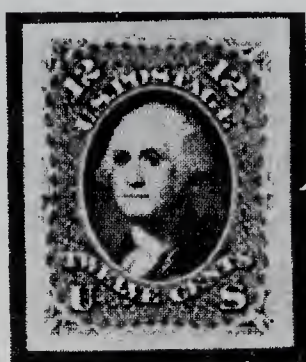


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